CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | WINTER 2017-18

CREATIVE FUSION: FRONT | STAY IN TOUCH | GROWING THE PIE | JULIA CHRISTENSEN | ARTFUL PROPOSAL | WORTHINGTON YARDS | THE JAZZ AGE | WOMEN IN PRINTS

2018 Student Independent Exhibition

Feb 16–Mar 18, 2018
Opening Reception
Fri Feb 16, 6–9pm

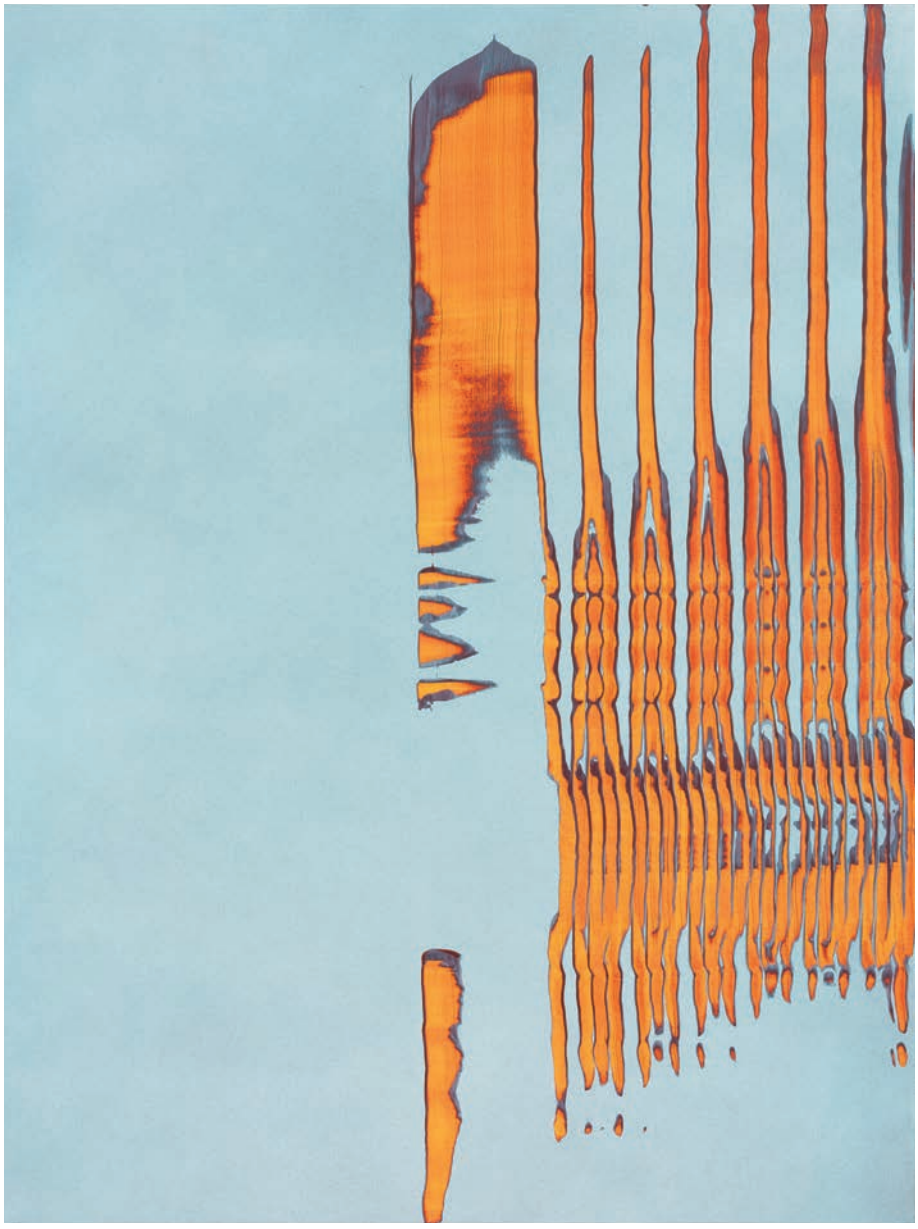
Now in its 73rd year, SIE is an honored tradition that's never conventional. Organized entirely by students, who choose the jurors and mount the exhibition, SIE offers fresh and sometimes surprising approaches to contemporary art.

Cleveland Institute of Art
Reinberger Gallery
11610 Euclid Avenue
cia.edu/exhibitions

Our exhibitions are generously supported by CIA's Community Partners.
Visit cia.edu/partners.

cuyahoga arts & culture
strengthening community

CIA



TAUBA AUERBACH AND ÉLIANE RADIGUE

FEBRUARY 16 — JUNE 10, 2018

ALSO ON VIEW *Simon Denny: Unfinished OCEANs*

Tauba Auerbach, *Grain: Chiral Fret Sublimation*, 2017, acrylic on canvas, 60 x 45 inches.
Courtesy of the artist and Paula Cooper Gallery, New York. Photo: Steven Probert

MOCA
MUSEUM OF CONTEMPORARY ART
CLEVELAND

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CAN Journal is the quarterly publication of the Collective Arts Network. It has a circulation of 10,000 copies distributed free in more than 200 locations around Cuyahoga County. The Collective Arts Network is a 501(c)3 nonprofit organization serving Northeast Ohio art galleries, museums, and related organizations, including non-profit and for-profit businesses. Collective Arts Network and *CAN Journal* are supported by Consolidated Solutions, The Cleveland Foundation, PNC Bank, The George Gund Foundation, the Ohio Arts Council, advertisers, and member organizations. Collective Arts Network, P.O. Box 771748 Lakewood, Ohio 44107. Online: CANjournal.org.

CONTACT
Executive Director / Editor / Publisher
Michael Gill: michael@canjournal.org

Advertising
Carlos Ramos: carlos@canjournal.org

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CAN JOURNAL

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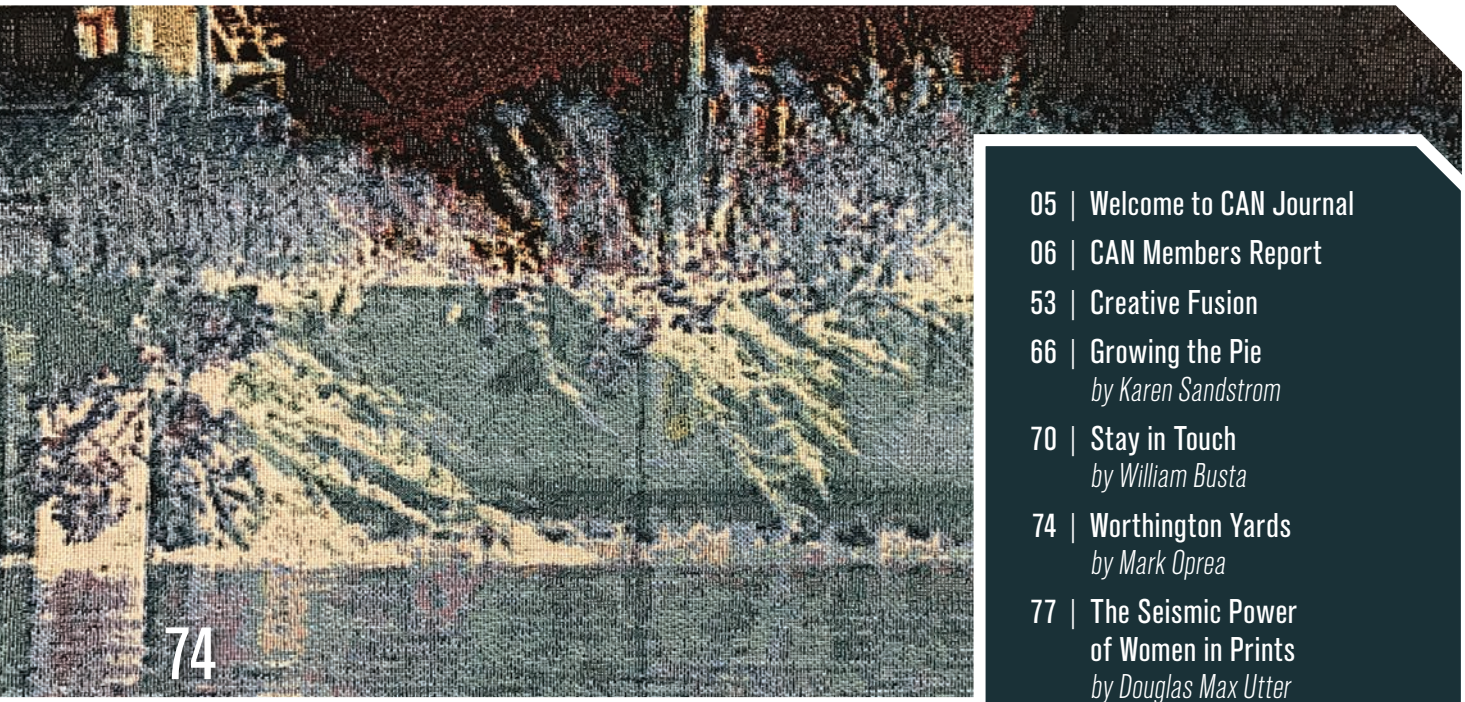

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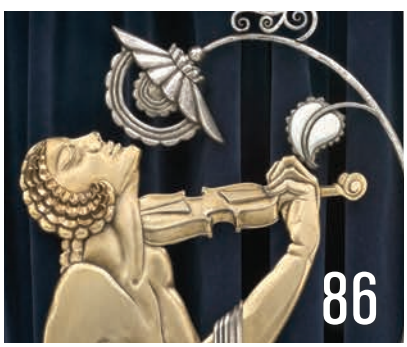


COVER: Still Life No. 3, by Mindy Tousley, from Round and Around: The Art of Mindy Tousley, on view November 3 through January 5 at the Lissauer Gallery of the Shaker Historical Society.

ARTISTS APPLY FREE

When *CAN* launched as a quarterly, we were stricken with the glow of potential. This column began:

There's a moment, sure as flipping a light switch, when you realize something is possible. The visual art scene in Cleveland is at that moment.

Five years later, that potential has grown in every way, and another moment has arrived. In the summer 2018, Cleveland will be at the center of the international art world's attention as the first FRONT International, Cleveland Triennial for Contemporary Art brings dozens of artists from around the nation and the planet to install works in venues across the city.

Programming associated with FRONT is already underway at the Madison Building in Glenville, with visiting artists presenting work and beginning to engage the neighborhood there. You can read about six Cleveland-based artists participating in the Madison Residencies in this issue of CAN.

over again that the multitude of artists and galleries in this region are stronger when they work together. Just as dozens of galleries gathered their forces to produce *CAN Journal*, by working together again we all have a better opportunity to capture the attention of visitors next summer.

CAN Triennial is a curated exhibit led by a diverse team that will scour seven counties for a thorough look at who we are and what we do, and an art fair that will gather the region's galleries and studios in a cohesive setting with critical mass—a destination for collectors from around the region, state, nation, and world seeking exemplary art of Northeast Ohio.

The exhibit and fair will take place at 78th Street Studios, occupying all the public spaces and corridors in the building, and partnering with the galleries and studios there for elements of the exhibit and related programming. The building's many nooks and crannies offer unique vistas and settings for site-specific

SURE AS FLIPPING A LIGHT SWITCH

Meanwhile, preparations are also well underway for a parallel triennial event, focused entirely on artists of Northeast Ohio: in July, 2018, Collective Arts Network will present the first CAN Triennial.

The two events together give Cleveland an opportunity to burn bright on an international stage: to highlight magnificent institutions like the Cleveland Museum of Art and MOCA, and along with them the depth of this robust art scene which keeps us running, all the while knowing there is so much going on that there is no way to take it all in.

CAN Triennial began in conversations with artists and exhibitors of Northeast Ohio looking for ways to capture the energy that will come to Cleveland with FRONT. As we developed plans, we realized all

installations—including rooftops, murals, staircases, and more.

We are grateful to have early support in this project from The Cleveland Foundation, Consolidated Solutions, 78th Street Studios, City of Cleveland Councilman Matt Zone, William Busta and Joan Tompkins, Cuyahoga Arts and Culture, The FORM Group, and Agnes Studio. We want your support, your engagement, your involvement, and your art, too.

Consider yourself invited. Artists apply free. Visit CANtriennial.org.

Michael Gill
Editor / Publisher

Blurred Lines, and More at Akron Art Museum

by Akron Art Museum Staff

Jun Kaneko, Mirage, painting, 2016, acrylic on canvas, 9 h x 66 w x 2.5 d, courtesy of the artist. Photography by Takashi Hatakeyama

Jeanette Klute, Tide Pool, c1950, dye transfer print, 13 x 10. Collection of the Akron Art Museum. Gift of Mark Reichman

Jun Kaneko: Blurred Lines
Karl and Bertl Arnstein Galleries
February 17–May 27

Undoubtedly one of the most acclaimed artists working in contemporary ceramics today, Jun Kaneko has spent decades pushing the boundaries of ceramics, sculpture, painting, the abstract and the figural, and has repeatedly blurred the lines that have traditionally separated the world of fine art and craft. *Jun Kaneko: Blurred Lines*, opening on February 17, presents an impressive array of the artist's monumental works, while providing insight into his thinking and artistic process. *Blurred Lines* features Kaneko's drawings, paintings, and his signature ceramic "dangos," as well as several large-scale ceramic sculptural heads, and a site-specific installation of his 65-foot-long painting, Mirage.

Informed by early experiences in a Zen Garden at Ryōan-ji, Kaneko's work contains ongoing references to rhythm and pattern, and to sound and silence. His artworks are often covered with stripes, simple geometric shapes, and spirals and dots, suggesting themes of light and darkness, mass and space, and present and past. Central to Kaneko's artistic exploration is a sense of play and experimentation, which drives his restless creativity. His large-scale hand-built ceramic sculptures—both dangos and heads—often exceed seven feet in height, weigh thousands of pounds, and represent feats of innovative engineering. *Blurred Lines* presents Kaneko's creation of limitless open space for the mind of the viewer to inhabit and experience art that is simultaneously simple and complex, finite yet ineffable.

Jun Kaneko: Blurred Lines *is organized by the Akron Art Museum and supported by funds from the John S. and James L. Knight Foundation and the Ohio Arts Council. Media sponsorship by ideastream®.*

Alchemy: Transformations in Gold
Karl and Bertl Arnstein Galleries
Through January 21

Timelessly glamorous and sought-after, gold embodies complicated politics and potent symbolism. The 16 international artists featured in *Alchemy* utilize this rare element in diverse ways in their artwork, ranging from exploring the intersection of art and science to personal narrative and social commentary. Dramatically spotlighted against black walls, the artworks in *Alchemy* shimmer as they offer both dark and light views of civilization's obsession with this precious metal.

During the exhibition, Brooklyn-based artist Rachel Sussman will complete a site-specific project inspired by the Japanese tradition of *kintsukuroi*, in which broken ceramics are repaired with gold. Rather than disguise cracks and breakage, kintsukuroi honors the repair as part of an object's history. During the first week of November, Sussman will "repair" several cracks in the museum's concrete lobby floor with a mixture of tree sap-based resin, bronze dust and 23.5 carat gold. This artwork will remain part of the museum's floor for years to come. *Alchemy* features 12 works from Sussman's Sidewalk Kintsukuroi series, in which the artist hand-paints enamel and metallic dust on the surface of her photographs of cracks in roads, parking lots and sidewalks.

Alchemy: Transformations in Gold *is organized by the Des Moines Art Center. Its presentation in Akron is supported by the Ohio Arts Council, Akron Community Foundation and the Hilton Garden Inn–Akron. Media sponsorship by ideastream®.*

Micro/Macro: Views of Earth by Marilyn Bridges and Jeannette Klute
Fred and Laura Ruth Bidwell Gallery
Through March 11

The pairing of works by two technically masterful photographers, *Micro/Macro*

Ed Emberley, The Wizard of Op, 1975, trade book, 9 x 9 closed. Courtesy of the artist

Jun Kaneko, Untitled, Heads, 2013, hand built & glazed ceramics, L: 103 h x 55 w x 48 d and R: 104 h x 59 w x 48 d, courtesy of the artist. Photography by Colin Conces

calls attention to the role of perspective in our understanding of familiar subjects. Jeannette Klute used her large-format camera to capture the essence of intimate experiences of nature. Her vividly colored images translate patterns, textures and hues found in the micro-environments of New England tidepools and forest floors. Marilyn Bridges, by contrast, explores global historical sites from several hundred feet above the ground, photographing from the macro-level viewpoint of a small airplane. Her black and white images highlight traces left on the Earth by ancient and modern humans, from pyramids to ocean shores. Both artists aim to increase our awareness of human connections—to each other, our planet, and the history and future shared by all life on Earth. *Micro/Macro* draws out visual similarities between works by Klute and Bridges while contrasting their approaches to photographing the landscape.

Micro/Macro is organized by the Akron Art Museum and supported by funding from the Ohio Arts Council.

Ed Emberley: Better You Than Me
Mary S. and David C. Corbin Foundation Gallery
January 11–July 15

Using simple shapes and lines, beloved illustrator and picture book artist Ed Emberley has created enchanting worlds for generations of young people, while also giving them the tools to create worlds of their own. *Ed Emberley: Better You Than Me* opens on January 11, and includes an array of dazzling artwork from the artist's personal archive of sketches, woodblock prints, mock-ups, and first-edition books.

Emberley's drawing books empowered countless children to create by utilizing simple shapes and step-by-step techniques to make elaborate characters and scenes. In addition to his inventive drawing books, the artist is known for his Caldecott Medal-awarded 1967 picture book *Drummer Hoff*, and for his 1992 bestseller *Go Away, Big Green Monster.*

The exhibition will also feature a stylized reproduction of Emberley's drawing and light table from his home studio, where visitors of all ages can try their hand at his diverse and playful art-making techniques.

Ed Emberley: Better You Than Me *is organized by the Akron Art Museum and supported by a generous gift from the Mary S. and David C. Corbin Foundation.*

Akron Art Museum

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

FIND A FACE | THROUGH DECEMBER 31 | THE MARY S. AND DAVID C. CORBIN FOUNDATION GALLERY

ALCHEMY: TRANSFORMATIONS IN GOLD | THROUGH JANUARY 21 | KARL AND BERTL ARNSTEIN GALLERIES

HEAVY METAL | THROUGH FEBRUARY 18 | JUDITH BEAR ISROFF GALLERY

MICRO/MACRO | THROUGH MARCH 11 | FRED AND LAURA RUTH BIDWELL GALLERY

JUN KANEKO: BLURRED LINES | FEBRUARY 17 – MAY 27 | KARL AND BERTL ARNSTEIN GALLERIES

ED EMBERLEY: BETTER YOU THAN ME | JANUARY 11 – JULY 15 | MARY S. AND DAVID C. CORBIN FOUNDATION GALLERY

Soppeland in Akron, New Directions in Cleveland at Harris Stanton

by Ellie Secrist

LEFT TO RIGHT: Mark Soppeland, Shrine of Realization, mixed media sculpture; Kate Snow, Failure to Breathe, gouache and graphite; Shelby Solomon, Overdue, monotype printing, serigraphy on Arches; Avin HannahSmith, Only Around the Hood, mixed media

THE HARRIS STANTON Galleries are excited to be opening the 2018 calendar year with two very different exhibitions celebrating artists at different stages in their careers. Longtime gallery artist Mark Soppeland will have a solo exhibition, *The Shrine of Realization and Other Extraordinary Objects and Visionary Images* at our Akron Gallery, opening January 11. The Cleveland gallery will host our yearly New Directions exhibition, which features fresh young talent and opens February 8.

Mark Soppeland's work attempts to synthesize a variety of arts and crafts influences with personal, formal and historical issues. His Guardians series incorporates the projection and manipulation of light into his work, which has led him to experiment with installations that transform both the objects and their environment. In relation to the Guardians he states, "In the creation of these works I perform the roles of conceptualist, designer, craftsman, historian, philosopher and magician. Although I will occasionally identify specific issues with which I am concerned, it is the multi-leveled interrelationships that define the complexity of our existence that are at the heart of the work." The exhibition will feature Guardians as well as new painting and collage work. On display concurrently with the exhibition are new, never-before-seen original graphics from the estate of Marvin Jones. Mark and Marvin had numerous two-person exhibitions at the gallery during Marvin's lifetime. The small display will pay homage to that.

New Directions has quickly become a favorite exhibition of HSG viewers, as it always promises fresh perspectives and exciting work. This year's show is no exception. Kent State University graduate Shelby Solomon uses her training in metalsmithing and printmaking for this exhibition. She states, "This body of work is exploring the idea of an 'Iconoclasm of Self,' utilizing printmaking and jewelry/enameling to express an abstract representation of my self-destructive and embellished behavior." Also a KSU graduate, painter Avin HannahSmith is influenced by the current racial and political climate. His work depicts characters, or Afro-aliens as he calls them, which are abstract representations of preconceived notions and prejudices that African-Americans face today. Cleveland-based artist Kate Snow studied printmaking and design at Zygote Press for five years. Her stripped-down approach relies heavily on elements of design to explore the uneasy relationship between chaos and control. Using line, repeating shape, and a limited palette, she seeks balance within complexity and questions how we connect, rely on, and betray ourselves and each other.

The winter exhibition season promises to be a celebration of our local talent—emerging and well-established alike.

Harris•Stanton Gallery

2301 W Market Street
Akron, Ohio 44313
330.867.7600

Harris•Stanton Gallery Cleveland

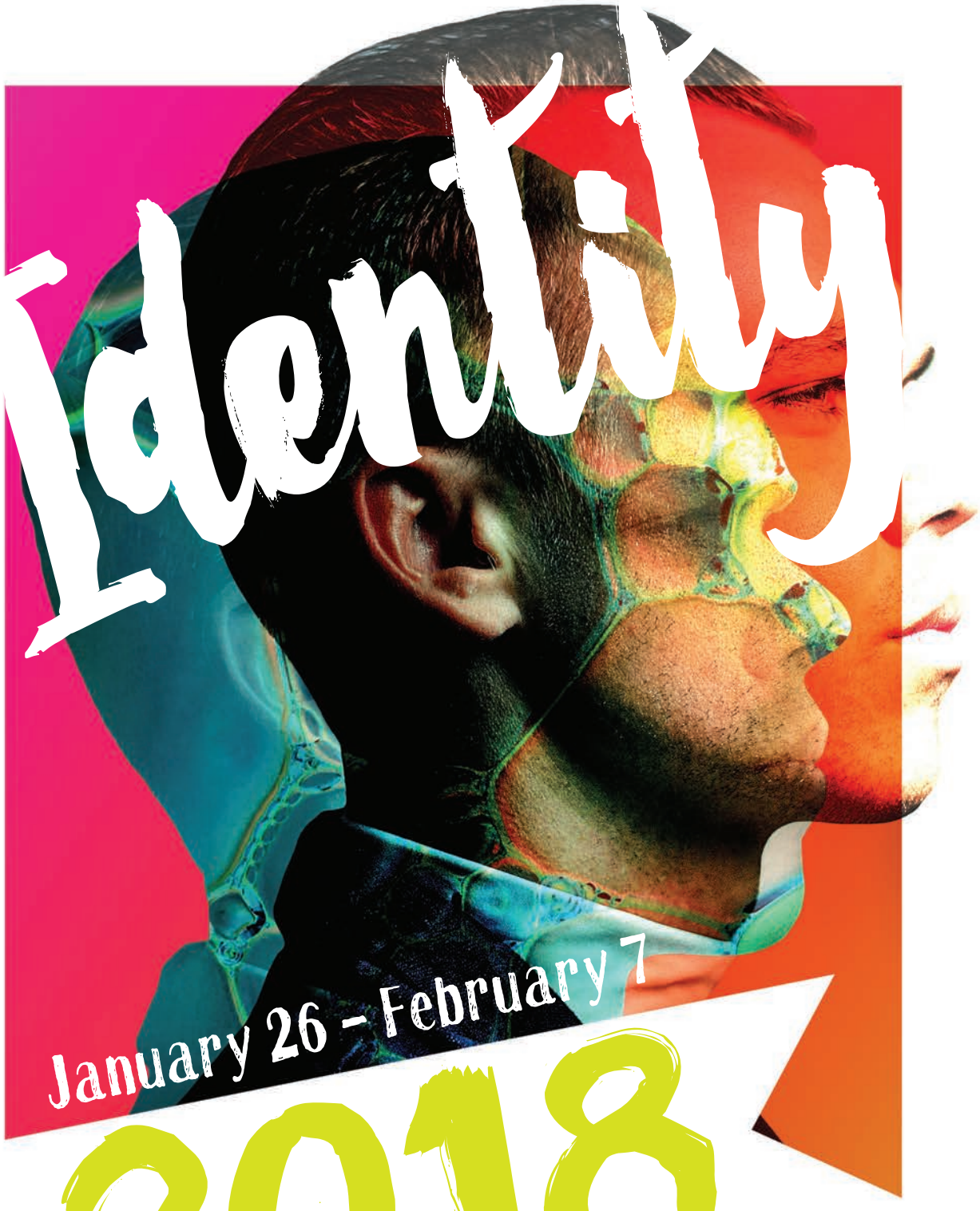
1370 West 9th Street
Cleveland, Ohio 44113
harrisstantongallery.com

AKRON GALLERY:

MARK SOPPELAND: THE SHRINE OF REALIZATION AND OTHER EXTRAORDINARY OBJECTS AND VISIONARY IMAGES | JANUARY 11–FEBRUARY 10

CLEVELAND GALLERY:

AVIN HANNAHSMITH, SHELBY SOLOMON & KATE SNOW: NEW DIRECTIONS
FEBRUARY 8–MARCH 10



January 26 – February 7

2018 GRAPHIC DESIGN SENIOR SHOW

Opening Reception January 26th from 5pm – 8pm

BW BALDWIN WALLACE UNIVERSITY

Fawick Art Gallery, Kleist Center for Art & Drama

Baldwin Wallace University | 95 East Bagley Road, Berea, OH 44017 | BW.edu

Gallery Hours: Monday–Friday 2–5PM | By Appointment: 440.826.2152

In-Depth with Deborah Pinter's *Natural Order and Chaos* at BAYarts

by Jessica Stockdale

NATURAL ORDER and Chaos, a series of monoprints by Deborah Pinter, explores a merging of the organic plant life and imperfect happenstance with the artist's seasoned expertise.

"I have always been one who looks for the order in things, but as I have gotten older it is the imperfections, the happy accidents, that I appreciate," Pinter says. This led her to the organic nature of monoprints. "I find them very exciting and I love the fact that I am never quite sure exactly what I am going to see when I lift the paper off the inked plexi." The process of trial-and-error with the pieces is crucial for this body of work, which playfully merges circular compositions with square paper.

"The first print usually never sees the light of day," explains Pinter. "It is usually the second print or the ghost print that I am much more interested in producing." After removing materials (leaves, flowers, sticks) from the plexiglass, the press is run again. "That is how I am able to get the amazing details, shallow depth of field and slight hint of other colors." The pale tints of colors, she adds, are from the plants.

These monoprints capture reflective moments that are a result of "slowing down and reacting to what's in front of me." Pinter's piece "20-2016" displays this. Deciding against using the original background, a stencil was employed with the next print. "This allowed me to change the composition more to my liking and control some of the natural imperfections in the print." The resulting balance is a series of artwork that holds a wildness in the DNA of its creation.

20-2016, monoprint by Deborah Pinter, image courtesy of the artist

Call for Entries: BAYarts Juried Show

April 13th. Cash prizes and awards. Jurors Bellamy Printz and Jason K. Milburn. Details and entry form: bayarts.net/galleries/coming

BAYarts

28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

BAYARTS HOLIDAY SHOP | OPEN 7 DAYS THROUGH DECEMBER
DEBORAH PINTER: NATURAL ORDER AND CHAOS | JANUARY 12–FEBRUARY 3
BAYARTS FACULTY EXHIBITION | FEBRUARY 9–MARCH 3
JENNIFFER OMAITZ: CONSTRUCTIONS | MARCH 9–APRIL 6

FRONT

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Eleven Cultural Exercises

FRONT INTERNATIONAL JULY 14, 2018

Front International
Cleveland Triennial for
Contemporary Art
1460 West 29th Street
Cleveland, OH 44113

Artistic Directors:
Michelle Grabner
Jens Hoffmann

frontart.org
@fronttriennial
#frontart2018

Presenting Partners

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The Cleveland Museum of Art
MOCA Museum of Contemporary Art Cleveland
SPACES
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FRONT International is supported by Fred and Laura Ruth Bidwell, The Alexander & Sarah Cutler Family Foundation, Agnes Gund, Janie Hammond and Edward Hemmelgarn, Richard and Michelle Jeschelnig, Stewart and Donna Kohl Fund, Jan Lewis, Toby Devan Lewis, Scott Mueller, Jon and Meg Ratner, Harriet Warm and Richard Blum, Howard Freedman and Rita Montlack, The Falk Brothers Fund, The Eric & Jane Nord Family Fund, The Kelvin and Eleanor Smith Foundation, and The Richard and Alita Rogers Family Foundation.

Winter at Valley Art Center

by Brian Jacobs and Dan Simone

Valley Art Center seeks entries for Identity: PEOPLE, an exhibit examining how identity is derived. "We can also derive our individual identity from our gender, politics, heritage, and faith, among many other things..."

Call to Entry: Valley Art Center's 35th Annual Art by the Falls

Valley Art Center is proud to present the 35th Annual Art by the Falls outdoor fine arts and contemporary crafts festival. Every year the event draws thousands of patrons to the banks of the Chagrin River, located in the middle of historic Chagrin Falls. An ideal setting for an outdoor festival, the Village's popular Main Street overlooks two waterfalls and hosts a wealth of fine shops, galleries and restaurants.

The show features approximately 120 painters, potters, jewelers, woodworkers, fiber artists and other fine craftspeople. Also included in the event are live bands, a nonprofit village, a children's booth, and a fine selection of food vendors.

Categories: Textiles, Glass/Enamel, Photography/Prints, Wood/Metal/Sculpture, Jewelry, Painting/Drawing, Ceramics, Other/Mixed Media

For more information visit valleyartcenter.org/abf-cte.

Encaustic is Hot at VAC

Rooted in history and mystery, encaustic is the art of painting with tinted, hot wax. Described by Pliny the Elder in 1 A.D., but originating centuries before even that, the Greeks used encaustic techniques to decorate warships and statuary, and to create long-lasting paintings. Now, this ancient art has enjoyed an exciting revival in the last century due to updated materials and techniques.

Valley Art Center is proud to take part in this revival through our new Encaustic workshops. Learn about this age-old process by transferring photocopies of images and text onto encaustic surfaces, creating your own artistic vision. Visit us at valleyartcenter.org/workshops to sign up, or call us for more details.

Identity: PEOPLE Call to Entry is Open

Identity is a strange and fascinating thing. Simultaneously concrete and plastic, fixed yet changeable according to perspective. Each of us can be by turn child and parent, student and teacher, artist and muse as the situation requires. We can also derive our individual identity from our gender, politics, heritage, and faith, among many other things, momentarily giving up our individuality and finding direction, continuity, and security in becoming part of a larger concept.

Valley Art Center in Chagrin Falls begins 2018 with the first in a three-year series of exhibits exploring concepts of identity with a focus on *People*, followed by *Places* in 2019, and *Things* in 2020. We invite 2D and 3D artists from the Chagrin Valley and around the world to submit their work exploring the theme through representations of people. Artists are encouraged to explore the concept of identity as it pertains to people as individuals, or as a group. Artists may interpret the concept of identity in their own terms and may approach this call through any media and style.

Entry deadline 4pm Friday, January 5. The opening reception is 6 to 8pm Friday, January 26. FREE and open to the public.

Valley Art Center

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

46TH ANNUAL JURIED ART EXHIBIT | NOVEMBER 4–DECEMBER 13
RECEPTION 6–8PM FRIDAY, NOVEMBER 3, OPEN TO ALL

CLOSED FOR THANKSGIVING HOLIDAY | NOVEMBER 23–26

WINTER HOLIDAY SALE | DECEMBER 1 & 2

CLOSED FOR THE HOLIDAYS | DECEMBER 23–JANUARY 1

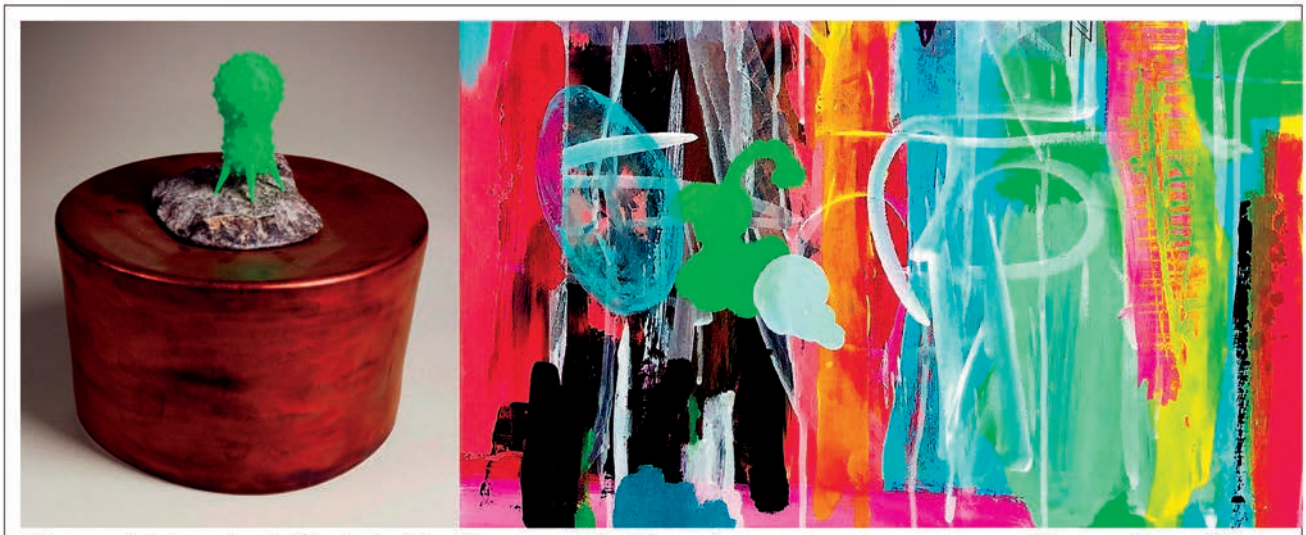
WINTER I CLASSES | JANUARY 8–FEBRUARY 17

IDENTITY: PEOPLE | JANUARY 27–MARCH 7
RECEPTION 6–8 PM FRIDAY, JANUARY 26, OPEN TO ALL

ANNUAL FUNDRAISER–#HOTCHOCOLATE@HOME | FEBRUARY 3

ART BY THE FALLS ENTRY DEADLINE | FEBRUARY 23

WINTER II CLASSES | FEBRUARY 26–APRIL 7



Observed & Imagined: Works by Eva Kwong + Eric Rippert

December 7 - January 26, 2018
OPENING RECEPTION | Thursday, December 7 | 5 PM - 7 PM

GALLERY HOURS
Monday - Friday 10 AM - 5 PM
Saturday 11 AM - 5 PM
Sunday Closed

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Photo: Janet Century

Nov. 24 1:00 Keith Allen, *What a Mess!*
3:00 Marcia Kraus, *George Szell's Reign*
Nov. 25 1:00 Laura DeMarco, *Lost Cleveland*
3:00 Malu Halasa, *Mother of all Pigs*

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CAN TRIENNIAL

18

JULY 7 THROUGH JULY 29, 2018

CAN TRIENNIAL IS A CURATED EXHIBIT, SCOURING SEVEN COUNTIES FOR A THOROUGH LOOK AT WHO WE ARE AND WHAT WE DO. THREE FLOORS OF EXHIBITS, INCLUDING SITE-SPECIFIC INSTALLATIONS, CURATED BY SOME OF THE MOST KNOWLEDGEABLE MINDS IN THE REGION'S CONTEMPORARY ART SCENE.

The CAN Triennial gallery pavilion will gather the region's finest dealers to achieve critical mass at a time when the eyes of the art world will be on Cleveland—a destination for collectors from around the region, nation, state, and world seeking exemplary art of Northeast Ohio.

ARTISTS APPLY FREE

Applications will be considered as they come in. Sooner is better.
Apply at CANtriennial.org.

DEADLINES

January 15, 2018
Proposals for Site Specific installations du

March 15, 2018
General submissions / Indications of interest due

March 31, 2018
Site-Specific installations announce

May 1, 2018
Selection of all artists complete

CURATORIAL TEAM

WILLIAM BUSTA
Former Director / William Busta Gallery

ANGELICA POZO
Artist

HILARY GENT
Artist, Director / HEDGE Gallery

CURLEE RAVEN HOLTON
Executive Director / David C. Driskell Center, Artist-in-residence / University of Maryland

NOISE

KRISTIN ROGERS
Artist

FILM

RIAN BROWN
Filmmaker, Associate Professor of Cinema Studies, Oberlin College

ROBERT BANKS
Filmmaker

MUSIC

GABE POLLACK
Director, Bop Stop at the Music Settlement

DAN WENNINGER
Director, Outlab: Experiments in Improvised Music

CAN TRIENNIAL
has early support from

The George Gund Foundation
Ohio Arts Council
cuyahoga arts & culture
COUNCILMAN MATT ZONE
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Late Fall and Winter Exhibitions at Heights Arts

by G. M. Donley

Heights Arts annual Holiday Store features works of more than 80 artists, through December 30.

Steven Yusko is one of seven artists exhibiting in Materialized, opening January 19, on view through March 4 in the Heights Arts gallery.

THE UPCOMING season at Heights Arts starts with the annual Holiday Store, open November 3 through December 30. In addition to the 80 or so artists who have become favorites since the first Holiday Store in 2003, look for a selection of great new artists who have never shown at Heights Arts before but whose work meets the Heights Arts standard for creative vision and craft. If you ever need concrete evidence that our region is a major center for arts and crafts, just stop in the holiday store.

Following the Holiday Store, opening January 19, is *Materialized: Seven Artists Working in Metal,* curated by Heights Arts exhibition committee member Pamela Argentieri. "Northeast Ohio has a long tradition of sculptors, blacksmiths, silversmiths and designers working in metal," says Argentieri. "This community and its institutions continue to support the careers and education of its artists. *Materialized* brings together works of art from David L. Deming, Mark Hartung, Matthew Hollern, Jacquie Wynn Kennedy, Seth Nagelberg, Stephen Yusko and Pamela Argentieri. The exhibition showcases work by artists who share methods and values revealed by their working process, skill, craftsmanship and a deep understanding of material. Their work demonstrates their new and traditional ways of using metal and inventing form. It's an opportunity to see the objects and how they are materialized, through sketches, models, patterns and prototypes. The work of these artists reminds us of several themes, industrial vernacular, the study of form and function, innovative use of technology, and visual metaphor." *Materialized* runs through March 4.

Opening February 2 in the Spotlight gallery is a selection of new works by Sharon Grossman. While she is best known for her vessels, for this installation she produced a suite of pieces that are all meant to be wall-hung. Many of the works employ the technique known as *pique assiette* that uses broken shards of dinnerware to create mosaic designs. In a previous creative life, Grossman was a woodworker and furniture maker, and that background informs her approach to ceramics. "I have always loved carving," she says, "and a lot of my work includes carved or inlaid elements. To me, this body of work really combines those interests that led me first to make furniture and then to take up ceramics." The Spotlight gallery offers opportunities for artist-members of Heights Arts to present concise, one-person exhibitions that complement larger group shows in the main gallery and offer more of an in-depth look at a single artist than can be presented in the gallery shop.

For more information on Heights Arts community programs, visit heightsarts.org.

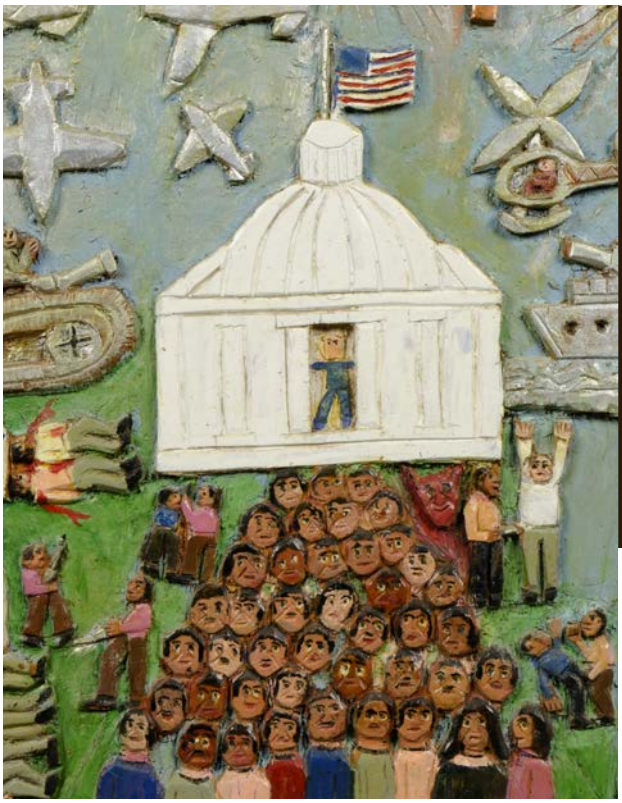
Heights Arts

2175 Lee Road
Cleveland Heights, Ohio 44118
216.371.3457
heightsarts.org

16TH ANNUAL HOLIDAY STORE | NOVEMBER 3–DECEMBER 30

MATERIALIZED: SEVEN ARTISTS WORKING IN METAL | JANUARY 19–MARCH 4
RECEPTION 6–9PM FRIDAY, JANUARY 19 | GALLERY TALK 7PM THURSDAY, FEBRUARY 15

SPOTLIGHT: SHARON GROSSMAN | FEBRUARY 2–MARCH 18
RECEPTION 6–9PM FRIDAY, FEBRUARY 2



ELIJAH PIERCE

An American Journey

NOVEMBER 23, 2017 – MARCH 4, 2018

Canton Museum of Art

WWW.CANTONART.ORG

This exhibition is made possible, in part, by the Ohio Humanities, a state affiliate of the National Endowment for the Humanities. Any views, findings, conclusions or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

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Where Clothing Meets Art Meets Life

by Jessica Pinsky

Detail from the collaborative collection Dark Frontier, by Krista Tomorowitz.

An image from Krista Tomorowitz's 2015 exhibit, Rust Never Sleeps

THE GALLERY at Praxis Fiber Workshop is pleased to present *Dark Frontier*, a new, collaborative collection by Krista Tomorowitz. In December 2015, just six months after Praxis opened its doors, Tomorowitz debuted a conceptual, collaborative collection of clothing in an exhibition titled *Rust Never Sleeps*. Thirteen artists were invited to paint on rusted fabric before Tomorowitz designed and constructed thirteen unique garments. The success of this show demonstrated the power of collaboration and the excitement and accessibility for all audiences when fashion meets art.

Since 2015, Praxis has been welcomed into the larger community and our mission and purpose continues to gain focus. We have seen the success of a collaborative art space in a diverse, urban neighborhood. We have watched horizons expand when makers of different generations and backgrounds inspire each other to take new challenges. Clothing is the great textile unifier. Every person relies on clothing for warmth and shelter, as well as personal expression and cultural connection. We share the experience of clothing like we share the experience of life, and with this body of work, Tomorowitz chooses to articulate a specific point of life: new motherhood.

This collection comes at the time just after the birth of Tomorowitz's first child. She explains, "*Dark Frontier* is about insomnia, waking dreams, racing thoughts, old memories, new life and the wild west of motherhood." Beginning with black silk, artists are invited to remove color to create pattern and image on the fabric. At this point of the process, the artist cannot see their own design. Only after time and further processing does the removal reveal an illumination, both personal and decorative. Fringe is handwoven and added to the garments like historic costume detailing and poncho and cloak shapes cause the wearer to appear larger, to ward off enemies or predators.

To see this work in person is to see a poignant comparison between garments that protect and comfort the wearer, and the fierce protection a new mother has of her new world. Please join us in experiencing *Dark Frontier* at Praxis Fiber Workshop on December 1 from 6 to 9pm.

Praxis

15316 Waterloo Road
Cleveland, Ohio 44110
440.655.6954
artincleveland.com

KRISTA TOMOROWITZ: DARK FRONTIER | DECEMBER 1
OPENING PARTY 6–9PM FRIDAY, DECEMBER 1

Hidden Figures in a Mural Project

by Amy Callahan

With support from the Cleveland Institute of Art's Creativity Works program, along with Waterloo Arts, Sherwin Williams, and members of The Vanguards of Cleveland, Megan Dardis worked with students of the neighborhood to create a mural on the side of a commercial garage in Collinwood.

LAST SPRING, Megan Dardis, a painting major then in her junior year at Cleveland Institute of Art, took advantage of the school's Creativity Works program, which provides funds to help students engage in a community project. Dardis was determined to use the opportunity to try her hand at mural painting and approached Waterloo Arts for assistance. After discussing materials and other logistics, Dardis set off to sketch design ideas, and I set off to scout a wall.

Nestled in the middle of north Collinwood, not far from the old Grovewood Tavern, I came upon a one story (no lift needed—easy on the budget), no window (easy on the design), already painted brick (easy on the councilman) commercial garage. This salmon-colored monstrosity, facing the newly rebuilt Salvation Army, was crying out for an arts intervention. I learned the building was owned by a group of firefighters called the Vanguards of Cleveland, but their old website and seldom used Facebook page left me little hope of reaching someone. I was wrong.

Ten minutes after sending an email into the virtual abyss, Rudolph Buffington, President of the Vanguards, cast back a resounding, "Yes, we would love a mural, especially one painted with the community." The design Dardis was working on depicted the idea that we are all part of a community and our community is also reflected in each of us. Serendipitously, the mission of the Vanguards is to advocate for the Fire Department of the City of Cleveland to reflect the community it works in and to that end they have fought for fair employment practices for people of color.

Drawings of some of the original Vanguard members were worked into the design, as well as members of the Salvation Army and other residents in the neighborhood who would stop by to keep Dardis company while she painted. Sherwin Williams generously donated paint for the mural and middle school students in the Salvation Army summer camp came out twice a week throughout the summer to help Dardis paint.

In the meantime, I learned more about the impact the Vanguards had on Cleveland and beyond. In 1980 the organization filed a class action discrimination suit against the city and in 1983, after eight years of losing similar cases, Cleveland, led by Mayor George Voinovich, agreed to adopt a proposed consent decree, but the International Firefighters Association Local 93 intervened and that case made its way to the US Supreme Court. In 1986 a young lawyer, Edward Stege Jr., still practicing in Solon today, argued a winning case in favor of the Vanguards of Cleveland and affirmative action advocates around the country.

During the mural celebration, Dardis passed out framed prints of the mural to the young artists and their families and I introduced them to members of the Vanguards and told them the story of how those courageous gentlemen fought to change an unfair system. We talked about the perseverance it takes to face that challenge and the graciousness it takes to come back and work side-by-side with someone you just faced in the courtroom. There are many quiet heroes in our communities who have worked, or are still working to change unjust systems, but too often we don't hear their stories or the sacrifices they make. I am grateful that this mural led me to the Vanguards and their inspiring story. Sometimes it takes a little art to help you see what is right in front of you.

Waterloo Arts

15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

WINTERLOO HOLIDAY WEEKEND! | DECEMBER 1 & 2
MARCUS BRATHWAITE | JANUARY 5–26
6TH ANNUAL DAYGLO SHOW | FEBRUARY 2–MARCH 25

Gloria Plevin at ARTneo: "Transformed Through Selective Imagination"

by William Busta

On the Porch with Charlie, by Gloria Plevin

LIKE THE BREATH of memory, the works of Gloria Plevin present a moment gracefully imagined and conscientiously realized in a personal consideration of time. In that time there is stillness and then a presentation, and then something of reflection. The works hold that stillness as a meditation without intent to surprise or disturb. But there is cautious mystery that takes from the world and rearranges purposefully and personally—a world that can be touched, yet is tantalizingly elusive to the grasp.

The elusiveness in her work suggests a flirtation with the magic realism of the 1940s and 1950s, and then finds affirmation in her intimate relationship with her subjects. Her interior portraits or flower studies or landscapes are personal rather than academic; they are the life around her that she has created and observed. Her work finds expressive beauty in her surroundings, familial relationships or quiet consideration. In some ways it is a reduction: it is not the world that we are seeing, but the world that she sees. Her painting or drawing is entirely possessed by her eye.

Backyards Chicago, 2001, Reduction linoleum print, Collection of the artist.

Gloria Plevin was born in 1934 in Pittsburgh, Pennsylvania, and was raised in a small city in West Virginia, a community that was reassuring as well as limiting in its boundaries and expectations. In furniture shops along the main street, she enjoyed studying design detail and styling. While working on her associate degree at Ohio University in the early 1950s, she balanced her business classes with introductory, then advanced classes in art. After graduation, like many natives of West Virginia in the 1950s and 1960s, she migrated north to Cleveland, seeking a larger world with more opportunities. Gloria Plevin's intent to be an artist followed her life, like a promise to herself, held close, ever present, as she worked at Sterling Lindner department store in Cleveland, married Leon Plevin, and had children.

Gloria Plevin's landscapes are "personal rather than academic; they are the life around her that she has created and observed. Her work finds expressive beauty in her surroundings, familial relationships or quiet consideration."

In 1968 that promise began to be realized as her family began spending summers at the Chautauqua Institution on the lake of the same name in western New York State. Chautauqua was founded in 1874 and soon became a nationally-renowned summer gathering for people interested in broadening their knowledge of issues of the day, deepening their spiritual lives, and expanding their capacities to perceive through the arts. Even today, it is a unique summer place—a utopian intellectual and spiritual village of Victorian and Edwardian houses.

Gloria Plevin first came to Chautauqua because she had friends who vacationed there and enjoyed the atmosphere. She and Leon rented a house and soon her family was staying every summer. Her art blossomed with classes and studio time in the mornings. In 1985 they bought a house nearby and opened a summer art gallery.

From the start, she found expressiveness and comfort in rendering through the classroom exercises, and was ambitious in developing facility with the tools and skills of artmaking. Even so, she knew that what she wished to create was out of favor with the procession of the art movements of her time. With fundamental insistence, her work distanced from curators and critics who celebrated the heroic and monumental of abstract expressionism or the intellectual cool of geometric abstraction. She chose, like many others, to create work that directly referenced their subject, what cultural curator and advocate Lincoln Kirstein described as "painted equivalents transformed through selective imagination."

Insistent, with her own clear vision, over time her content moved from the immediate to expansive, from portraits and still life to her gardens and then to the landscapes of rural Chautauqua County. Those landscapes are lush in noonday summer heat, brisk with bounty of harvest, restful under blankets of snow and bright with the new growth of spring.

The landscapes are at once familiar, but entirely hers. She shows us the road and gives us direction. But, even as viewers we need to follow her advice to herself as she once wrote, "The lesson that I did learn is that... I had to find my own way."

Hard Edges: The Abstracted City

In the 1950s, non-objective abstraction became a force to contend with in the art world. While many artists adopted one form of non-representative abstraction or another, a number of artists continued to find inspiration in the real world. Opening December 8 and on view through January 26, the exhibit Hard Edges looks at artists working in the 1970s throughout the 1990s who used aspects of the city and elements of architecture to create abstracted compositions that blur the lines between realism and hard-edged abstraction.

ARTneo

1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
216.227.9507
artneo.org

HARD EDGES: THE ABSTRACTED CITY | DECEMBER 8 – JANUARY 26

GLORIA PLEVIN | FEBRUARY 16 – APRIL 20

Totally Different Worlds at Gallery+

by Zackary Hoon

Portrait of a young refugee in Uttar Pradesh, India – Halim Ina

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I DUNNO.
I GUESS SHE'S ABOUT AVERAGE.
AVERAGE? HEY, MAN, AVERAGE IS DUMB!

American Splendor cover art – Gary Dumm

Halim Ina

Halim Ina was born in Managua, Nicaragua in 1968. After an earthquake when he was 5, his family moved to their ancestral home in Lebanon. Civil war there brought the family to the United States when he was 10. He has lived here ever since. After attending Case Western Reserve University where he earned his D.D.S., he established a dental clinic that he still operates. But, it was when he was advised to buy a camera to document his dental work that his love of photography was born.

Over the past 20 years, street portraiture has been his passion. Using a film camera, he walks the streets of remote villages on three continents documenting the people who cross his path. He has developed relationships with various foundations that benefit the subjects of his photography. For December and January, Gallery+ will be displaying portraits of girls from Uttar Pradesh, India. These girls live a rural life in a society that values boys over girls. They are only valued for their work at home and education is seen as unnecessary. They may attend a few years of elementary school and then marry soon after. Ina hopes that his photography can help change that.

A hundred percent of sales of his prints will go toward giving the girls he has photographed and all the children of their villages access to education. The money raised will benefit a local team in India working to establish a school for 150 children, and sewing centers in four villages. "It's that simple, portraits turn into books, prints turn into classes," says Ina. What better way to celebrate the holiday season than to support a selfless artist's work to help children a world away that desperately need the help? To learn more about Halim Ina and his work, you can watch the TEDx Talk he gave entitled "How Photography Led to Schools for Girls" by searching "Halim Ina Ted Talk."

Gary Dumm

Start the new year off by entering the comic/illustration world of Gary Dumm. Gary has been making comics and illustrations since long before he met Harvey Pekar and started working with him on his autobiographical comic book *American Splendor* over forty years ago. His artwork has appeared in local, national and international publications and shows from San Francisco and New York to Canada and Europe.

Drawing from real life, fantasy, blues and jazz players, black humor, pin-ups, monsters, a love of cats and both environmental and socio-political concerns, Gary has consistently pushed the boundaries of what comics might be while almost never depicting superheroes except satirically.

These days, when most folks seem to see things only in black and white, this artist is way ahead of the curve, working mainly in pen and ink, but still seeing the world in glorious shades of gray.

Gallery+

1305 West 80th Street, Suite 109
Cleveland, Ohio 44102
440.503.3450
gallery-plus.com

HALIM INA | DECEMBER 15–JANUARY 19

GARY DUMM | JANUARY 19–FEBRUARY 16

HOURS: THIRD FRIDAYS 5–9PM. SUNDAY AFTER THIRD FRIDAY NOON–4PM. SATURDAYS 9AM–NOON. AND BY APPOINTMENT.

Judith Brandon at Kenneth Paul Lesko Gallery

by Ross Lesko

IN THE TIME that I've known Judith Brandon, I've had the privilege to witness a coalescing of years of experimentation and honing of craftsmanship that have made her a world-class artist.

As a curator, I often visit Judith's studio as she works toward each new exhibition. Drawings at various stages of completion are arranged on tables and tacked to the walls of her studio. In the past, scribbled notes on scraps of paper would have accompanied her drawings—often idiosyncratic phrases without context—reminders of what she wanted to focus on, as she worked on individual drawings. These words evoked specific memories and emotions, and became the filter through which she imagined her compositions. Eventually those scraps of paper vanished, as Judith began carving her notes directly into the paper of her drawings, embedding their meaning more deeply.

Judith's compositions function as emotional cyphers, resonating something primal and dreamlike that connects with the collective unconscious, pulling the viewer into the spaces she creates beyond the physical dimensions. Her work is a record of her emotions, experiences and inspirations, recorded not only in the primary imagery, but in layers within and beneath her media of ink, charcoal and pastel. Judith's use of emotion as an intangible medium is one of the factors that make her work so compelling and unique. Viewers sense that there is something to be decoded, and they are captivated.

What is most impressive about Judith's work is that it is consistently powerful and engaging. All of the elements are harmonized, bringing the viewer into alignment with the resonance of each piece, and giving one a sense of communion, as we are transported into higher realms of emotional and sensory experience.

Judith Brandon, Crazy in the Head | Mixed Media on Print Making Paper | 38 x 42.5 inches. Image courtesy of Kenneth Paul Lesko Gallery.

Selected 2017 Juried Exhibitions:

2017 Biennial Juried Exhibition, Ohio Arts Council's Riffe Gallery, Columbus, Ohio
Jurors: Larry Collins, Janice Driesbach, Daniel Hernandez

Brand 45 | Works on Paper | Forty-Fifth Annual National Juried Exhibition, Brand Library & Art Center, Glendale, California
Juror: Leslie Jones, Curator of Prints and Drawings, Los Angeles County Museum of Art (84 works accepted from 1155 entries)

Monochrome, Manifest Gallery, Cincinnati, Ohio (13 works accepted from 421 entries from 5 countries)

8th Annual May Show, Lakeland Community College, Willoughby, Ohio
Juror: Louis Zona, Executive Director & Chief Curator, Butler Institute of American Art (Juror's Award)

94th Annual Spring Show, Erie Art Museum, Erie, Pennsylvania, Juror: William Wegman

The National Weather Biennale, National Weather Center, Norman, Oklahoma (co-sponsored by Fred Jones Jr. Museum of Art–University of Oklahoma, and the Norman Arts Council)
Juror: Joe Goode (People's Choice Award)

8th Annual Drawing Discourse: International Contemporary Drawing Exhibition, University of North Carolina–Asheville, Asheville, North Carolina
Juror: Scott Noel (42 works accepted from 905 entries from 10 countries)

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
216.631.6719
kennethpaullesko.com

JUDITH BRANDON: SOLO EXHIBITION | NOVEMBER 17–JANUARY 13
RECEPTION: 5–9PM FRIDAY, NOVEMBER 17 | *RESONANT DRAWINGS*, A CATALOG OF MIXED MEDIA WORKS FROM 2009–2016, WILL BE AVAILABLE FOR SALE IN THE GALLERY.

Banks and Carlson Address Gender Inequality at HEDGE Gallery

by Hilary Gent

Robert Banks, still from the Don't Be Still series

John W. Carlson, 2017

HEDGE Gallery is proud to host *Don't Be Still*, a relevant exhibition presenting a film project and paintings by Cleveland artists Robert Banks and John Carlson, opening March 16.

Challenging the idea that the female is a non-equal counterpart to man, Banks and Carlson have collaborated on a series of work that boldly addresses inequality and the injustice that prevails in modern society.

The artists state:

"From a man's perspective we feel that gender equality is not just an issue for women. Men are also stereotyped by gender roles. We believe that if society as a whole can place women and men on an equal level, the value of the female gender will increase, informing both sides of strengths, capabilities and contributions of the opposite sex. We would hope that as education on gender equality grows, there would be a decrease in the pressure individuals may feel to conform to standard ways of thinking, which often leads to oppressive behavior, abuse, and violence."

Banks has created a series of black and white films, composed of women facing oppression in the most direct format. The women in the films have their faces covered, and no words are spoken; the only communication with the viewer is the contorted movement of strained body language as they seem to react to a struggle, pressure, or pain.

Carlson's distinctive oil paintings continue to observe the human condition and in this exhibit, address gender issues head on, where images of women in black dresses and bags over their heads struggle with conflict. His black and white palette continues, interrupted with hues of pink, perhaps suggesting his emphasis on the stereotypical color associated with femininity.

Banks and Carlson have collaborated on this project with Jeff Curtis and his band Iron Oxide who will be providing musical components to the films. Together the artists hope to educate viewers that gender equality is a fundamental right of every human being, regardless of their race, ethnicity, sexuality or religion.

HEDGE Gallery

1300 West 78th St., Suite 200
Cleveland, Ohio 44012
216.650.4201
hedgeartgallery.com

ROBERT BANKS & JOHN CARLSON: DON'T BE STILL | MARCH 16–APRIL 27
RECEPTION 5-9PM FRIDAY, MARCH 16

DAVID KING & DANTE RODRIGUEZ: NEBULA | NOVEMBER 17–DECEMBER 29

REBECCA CROSS SOLO EXHIBITION, WITH FEATURED DESIGNS BY KEVIN BUSTA
JANUARY 19–FEBRUARY 23

Winter Exhibitions at HEDGE Gallery

by Hilary Gent

David King, Camera, painting, 2017

Untitled graphite drawing, Dante Rodriguez, 2017

DAVID KING and Dante Rodriguez will be exhibiting their most recent paintings and prints in an exhibition titled *NEBULA* on view at the Gallery through December 29. The two Cleveland artists' paintings and prints are focused on finding truth in obscurity, whether through historical references or self-reflection.

King's vivid oil and pastel works capture memories of family history. Photo and film snippets from the past are translated through bright almost surrealist color into his contemporary paintings. Rodriguez explores symbols of identity through his most recent series of monoprints, creating rich, layered line work and patterns that reference facial features, cultural fashion trends, and imagery of masks.

"Memories are a distant cloud formation that we are on a constant quest to solidify. Our murky images of the past and the future appear in our fluid creative consciousness. We are exploring the vague and distant subconscious to re-contextualize personal contemporary meanings and symbols of identity."

—David King and Dante Rodriguez

Silk installation by Rebecca Cross, 2017. Photo by Jerry Birchfield.

Table by Kevin Busta

HEDGE Gallery opens a Solo Exhibition for textile artist Rebecca Cross, paired with signature furniture designs by Kevin Busta on Friday, January 19.

Cross' silk installations have become an outlet for the artist to solidify memories, whether they be her own or those of natural objects she collects along Ohio and New York beaches. Pieces of found wood, stone and slate get bound into silk, wrapped, tied and dyed then released, creating intricate shapes that stay bound within the fabric, through the silk shibori dyeing process.

The diverse textures created in Cross' silk pieces, as well as the shadows that are created when they are hung, work as meditative mediums for viewer and artist to relate to life's many crossroads, some peaceful, others rough terrain.

Working with Rebecca Cross over the last three years has been a learning experience on how to view textile work in its fine art context while experimenting with how it fits into the world of design. Rebecca has worked to carefully create pieces for interior design and staging projects through HEDGE Gallery, never losing her essence of signature art making.

Rebecca's techniques are similar to those of Cleveland designer Kevin Busta, who repurposes industrial cast offs and scrap metal into sleek, stylized functional pieces. Busta's recent furniture and other designs will be paired with Rebecca Cross' ethereal installations, allowing two opposite materials, silk and steel, to form a new dialogue and intricate relationship.

Winter into Spring, in the Galleries at CSU

by Tim Knapp and Robert Thurmer

THE GALLERIES at CSU are pleased to present a number of significant exhibitions this winter season. Shows open with a Gallery Conversation with artists and curators at 4pm followed by a reception from 5 to 8pm on the first day of the exhibition.

Our Winter exhibitions run from January 19 to February 24 featuring individual works by George Kozmon (*Precipice*); and Guy Vincent (*Codes and Identity* and *Digital Passage*) in the Media Room; with a collaborative effort (Symbols, Glaciers, and Ghosts) in the Center Gallery.

Opening on March 9, the exhibition *Cleveland's Symbol: 52 Stories of the Terminal Tower,* curated by William Barrow, Special Collections Librarian at The Michael Schwartz Library, will run through April 21.

Contemporaneously in the North and Center Galleries: *Global Matrix IV*, an international printmaking exhibition organized by Purdue University Galleries. Exhibiting artist, and CSU art professor, Russ Revock will give a Gallery talk about his work and the exhibition at 6pm.

The Galleries at Cleveland State University

1307 Euclid Avenue
Cleveland, Ohio 44115
216.687.2103
csuohio.edu/artgallery

MARK KEFFER: DARK PRONOUN; DANA OLDFATHER: CANDYLAND; MARGARITA BENITEZ & MARKUS VOGL: FABRICATIONS; TONY WATKINS: THE TREES OF KINSMAN
THROUGH DECEMBER 9

WINTER EXHIBITS | GEORGE KOZMON: PRECIPICE; GUY VINCENT: CODES AND IDENTITY; DIGITAL PASSAGE (COLLABORATION); SYMBOLS, GLACIERS, AND GHOSTS
JANUARY 19–FEBRUARY 24

SPRING EXHIBITS | CLEVELAND'S SYMBOL: 52 STORIES OF THE TERMINAL TOWER | CURATED BY WILLIAM BARROW; GLOBAL MATRIX IV | INTERNATIONAL PRINTMAKERS
MARCH 9–APRIL 21

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Holiday Market at the Screw Factory

by Leah Gary

THIS HOLIDAY season the artists of the iconic Screw Factory Artists' Studios would like to welcome everyone to our "Holiday Market at the Screw Factory," located in Lakewood's historic Birdtown. In addition to our 30 resident artists, there will be over 50 guest artists and makers offering a wide variety of well-crafted goods.

Please save the date and plan to join us this holiday season for locally made gifts for family, friends, and yourself.

Work of Screw Factory artist resident Diana Bjel

Screw Factory Artists

13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.org
screwfactoryart@gmail.com

HOLIDAY MARKET AT THE SCREW FACTORY

6–10PM FRIDAY, DECEMBER 15 & 10AM–6PM SATURDAY, DECEMBER 16
Free parking | Free admission

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WINTER/SPRING 2018 CLASSES

Session 1: January 29 - March 24

Session 2: April 9 -June 2

A variety of artistic opportunities for children, teens, and adults including:

Kids-N-Art | Watercolor | Art Discovery Studio
Life Drawing | Mixed Media | Pottery | Cartooning

UPCOMING EXHIBITION

LimeLight: Celebrating Local Art & Artists

December 1, 2017 - January 7, 2018

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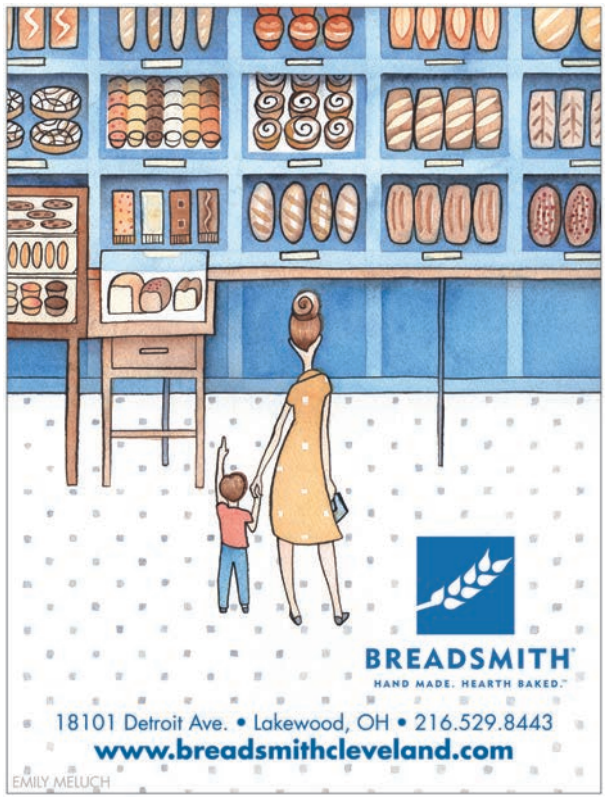

It's a Creative Season at Flux Metal Arts

by Kim Baxter

The scene through the window at Flux Metal Arts

FROM THE HOLIDAYS to Valentine's Day and beyond… Flux Metal Arts celebrates the seasons! We invite you explore our Holiday Shoppe filled with fresh, fun and unique gifts, featuring handcrafted jewelry and metalwork made by emerging students and established local artists. Perfect for the holidays, or every day, each creation resonates with the inspired touch of the artist's hand.

Would you rather create your own gifts? Join us for a December class to make a pendant, bracelet, or holiday ornament!

December 3, join Cleveland Institute of Art Creative Fusion artist-in-residence Yasniel Valdes for his workshop "Innovation from Scarcity." Valdes, a native of Cuba, views a wide range of materials as resources for making jewelry. From plastic and resin to glass, leather, and Bakelite. Design jewelry using recycled and found materials, and turn something ordinary into something extraordinary!

New year, new YOU! Join us in a class. Along with our popular Introduction to Jewelry and Metalsmithing class, explore a variety of techniques including precious metal clay, etching, soldering, casting, jewelry photography and more. From half-day to full-weekend, enjoy a wide range of technique- and project-based classes tailored to fit your interests.

Whether browsing our gallery for unique handmade jewelry or making your own, you can be creative at Flux Metal Arts. Visit fluxmetalarts.com for a complete list of classes and events.

Flux Metal Arts
8827 Mentor Avenue Suite A
Mentor, Ohio 44060
440.205.1770
fluxmetalarts.com

INNOVATION FROM SCARCITY | DECEMBER 3
With Creative Fusion Artist Yasniel Valdes

HOLIDAY SHOPPE | NOVEMBER 28–DECEMBER 24

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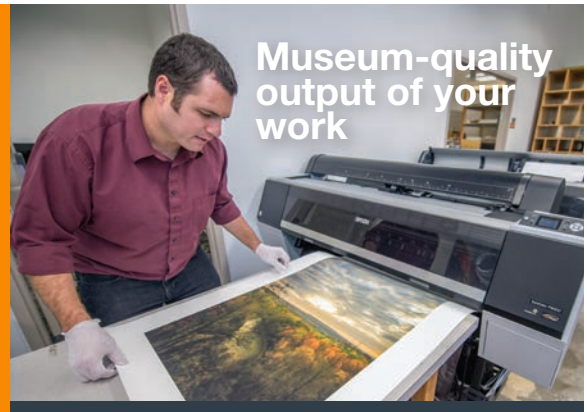

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Frank N. Wilcox (American, 1887-1964) Skinny Dipping the Seine, 1925

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The Morgan Presents Winter Workshops and Our First-Ever Holiday Sale

by Jacqueline Bon

Michaelle Marschall teaches Papermaking and Pulp Painting

Pressure print and letterpress by Wendy Partridge

Bob Kelemen at the Vandercook

WORKSHOPS provide an opportunity to explore creative techniques with the guidance of experienced artists and educators. The goal of workshops is to fuel inspiration, deepen knowledge and build new skills in a short amount of time—allowing students to walk away with the ability to do it themselves.

Within the course of a weekend or sometimes even a day, workshops at the Morgan immerse students in creative techniques and craft traditions taught by nationally recognized artists and educators. Throughout January, February and March, the Morgan is offering a dozen workshops in papermaking, printing, book arts, bookbinding and mixed technique. As always, these workshops are open to all skill levels from beginners to professionals.

This season we are offering three papermaking classes: Japanese papermaking, papermaking with milkweed, and pulp painting. Michaelle Marschall has been on the paper production staff at the Morgan since 2016. In her two-day workshop, students will be introduced to traditional and nontraditional processes of making Japanese paper. Using kozo grown in our garden, students will scrape the bark, cook and beat the fibers to form strong, translucent sheets.

Tony Carlone is interested in creating local-plant-based art by using the natural environment as a source of inspiration and raw material. In his Papermaking with Milkweed workshop, students will focus on identifying, harvesting, and exploring the qualities of native milkweed plants.

Anna Tararova is an artist and educator and the Morgan's Gallery and Artist Opportunities Coordinator. In her two-day Papermaking and Pulp Painting workshop, students will learn every step of the papermaking process as well as painting with many thin layers of finely beaten cotton pulp to create atmospheric, watercolor-like papers.

We'll also be utilizing our printing studio to offer three different letterpress workshops. Wendy Partridge is a letterpress printer, book artist, and paintings conservator. Her pressure printing workshop provides a wonderful introduction to the Morgan's Vandercook presses, the workhorses of letterpress printing. Students will learn an easy, no-fuss way to print textural elements and other materials to produce atmospheric prints in a series, or as unique and playful variations.

Bob Kelemen is a Cleveland-based graphic designer and artist specializing in letterpress printing. His prints frequently combine vintage wood and metal typography with found objects. Using the Morgan Conservatory's type collection and letterpress equipment, students will learn to create abstract color, pattern and texture compositions with both traditional (letterform) and nontraditional (objects mounted to type high) techniques.

Beth Sheehan is a Philadelphia-based artist with a passion for printmaking, papermaking, and book arts. Her two-day workshop exploring the creation and printing of broadsides will show-case a variety of techniques, including handset type, monotyping on the letterpress, pressure printing, and pochoir.

This season we'll also be offering a selection of bookbinding and book arts workshops in our bindery. Fran Kovac often incorporates her interest in historic bindings into the classes she teaches. In her one-day workshop, students will learn the simple but elegant Roycroft binding. The classic suede cover over a stitched textblock is finished with thin boards covered with decorative paper or bookcloth, adding strength to the book while keeping the flexibility of a limp binding.

Jamye Jamison is a paper conservator and proprietor of Jamison Art Conservation in Cleveland. Her workshop Hinging and Matting Works of Art on Paper is a useful skill in the back pocket of any artist who wants to prepare their objects for exhibition. This course will teach tricks for streamlining the process and options for hinging different types of objects, from thin paper to three-dimensional pieces.

Cartonnage is a traditional French art form which involves building decorative objects from book board and covering them with paper and fabric. Betsy Begue studied cartonnage in Alsace, France, from 2002-2007, eventually teaching international students. In her one-day Magic Box workshop, students will use a combination of bookbinding and French cartonnage techniques to construct a box base from pre-cut book board pieces. A double-hinged lid will be added that opens in opposite directions, exposing different interior compartments.

Cris Clair Takacs is the owner of Books Bound & Repaired and has been restoring books for over 30 years, specializing in 19th

Plant-based art by Tony Carlone (left), and book binding by Fran Kovac (right)

century binding, children's books, pop-ups and ephemera for collectors and book dealers. She is teaching two workshops this season. Her first workshop covers paper repair using dust jackets. Book dust jackets serve as protective covers, and are used for decoration and marketing. Often they are lost, or suffer years of use. Students will explore various methods of cleaning, repairing and toning paper to match what remains of a dust jacket.

Cris' second workshop of the season will explore the "Come and Go Book." In the late 1800's, publisher Ernest Nister invented the revolving picture book which took many forms. One of the most fascinating was the "Come and Go." By pulling a ribbon, a figure appears from the background, moves across the scene, and disappears. Pull another ribbon and the figure reemerges—changed. In this one-day workshop, you'll go home with a working model and a new skill.

Clare Murray Adams is a retired professor of art and former chair of the Visual Art Department at Malone University. In her 3D Encaustic on Paper workshop, students will collage or transfer imagery onto paper using encaustic (wax-based) medium. These papers will be used to create geometric vessels using provided patterns. From this structure, individual box and basket shapes can be made, as well as sewn figurative shapes and abstract sculptures.

Interested in learning more or signing up? Visit us at morganconservatory.org.

Calling artists, makers and craftspeople to vend at the Morgan Market

In search of a thoughtful holiday gift? Look no further—the Morgan is hosting its first holiday sale! We understand that this season can be hectic. For this reason, our Market will be open and accessible to the public December 1st through January 6th during our gallery hours. We will also host two days of festivities to kickoff opening weekend: December 1st, 4pm to 9pm and December 2nd, 10 am to 4 pm.

We are inviting our members to participate in our first sale. There are no restrictions on what can be exhibited for sale; 2D, 3D, glass, ceramics, jewelry, textiles—all handmade goods are welcome. There is no limit on how much work you can bring; we will do our best to exhibit everything.

Members can drop off their arts and crafts November 14th through 18th and November 20 and 21, from 10 am to 4 pm. You may choose to keep your work up for the whole duration of the sale or pick it up any time before then. All purchased items will leave the gallery once they are sold.

Anybody who wants to vend in our Holiday Market can become a member over the phone, in person and on our website: morganconservatory.org.

The Morgan Art of Papermaking Conservatory & Educational Foundation

1754 East 47th Street
Cleveland, Ohio 44103
216.361.9255
morganconservatory.org

HOLIDAY BAZAAR | DECEMBER 1–JANUARY 6
OPENING WEEKEND: 4–9PM DECEMBER 1 & 10AM–4PM DECEMBER 2
Featuring art and handmade items

WORKSHOPS:

HINGING AND MATTING WORKS OF ART ON PAPER | 10AM–NOON JANUARY 13

ROYCROFT SUEDE BINDING | 10AM–4PM JANUARY 27

PRESSURE PRINTING: A FLEXIBLE, EXPERIMENTAL APPROACH TO LETTERPRESS PRINTING | 10AM–4PM JANUARY 27 & 28

MAGIC BOX | 10AM–4PM JANUARY 28

PAPER REPAIR USING DUST JACKETS | 10AM–4PM FEBRUARY 10 & 11

COLOR, PATTERN, TEXTURE | 10AM–4PM FEBRUARY 10 & 11

THE COME AND GO BOOK | 10AM–4PM FEBRUARY 24

TRADITIONAL AND NONTRADITIONAL TECHNIQUES IN JAPANESE PAPERMAKING
10AM–4PM MARCH 3 & 4

PAPERMAKING WITH MILKWEED | 10AM–4PM MARCH 10 & 11

3D ENCAUSTIC ON PAPER | 10AM-4PM MARCH 10 & 11

BROADSIDES | 10AM–4PM MARCH 17 & 18

PAPERMAKING AND PULP PAINTING | 10AM–4PM MARCH 17 & 18

To register for a workshop & for more details, please visit our website morganconservatory.org or call 216.361.9255

LAND studio Unveils Protest on Public Square

by LAND studio staff

Protest, a new installation created by Nigerian-born and Brooklyn-based artist Olalekan Jeyifous on Public Square, Downtown Cleveland.

WHEN PUBLIC SQUARE reopened last summer just in time for the Republican National Convention, it quickly became a place for democratic free speech, political debate, and conversation. In that same spirit, LAND studio introduced the latest iteration of its signature Landform public art series, Protest, a new installation created by Nigerian-born, Brooklyn-based artist Olalekan "LEk" Jeyifous. Landform is a series of projects located in Downtown Cleveland of varying scale developed by a diverse group of local, regional, and international artists, and made possible through a generous grant from the Char and Chuck Fowler Family Foundation.

The installation consists of four steel silhouettes of people peacefully protesting or making a stand. Each sculpture weighs nearly one ton and stands 10 feet in height. There are platforms at the base of each sculpture, creating new spots to gather on Public Square. Protest will be in place for about eight months, after which the individual pieces will be moved to other locations yet to be determined.

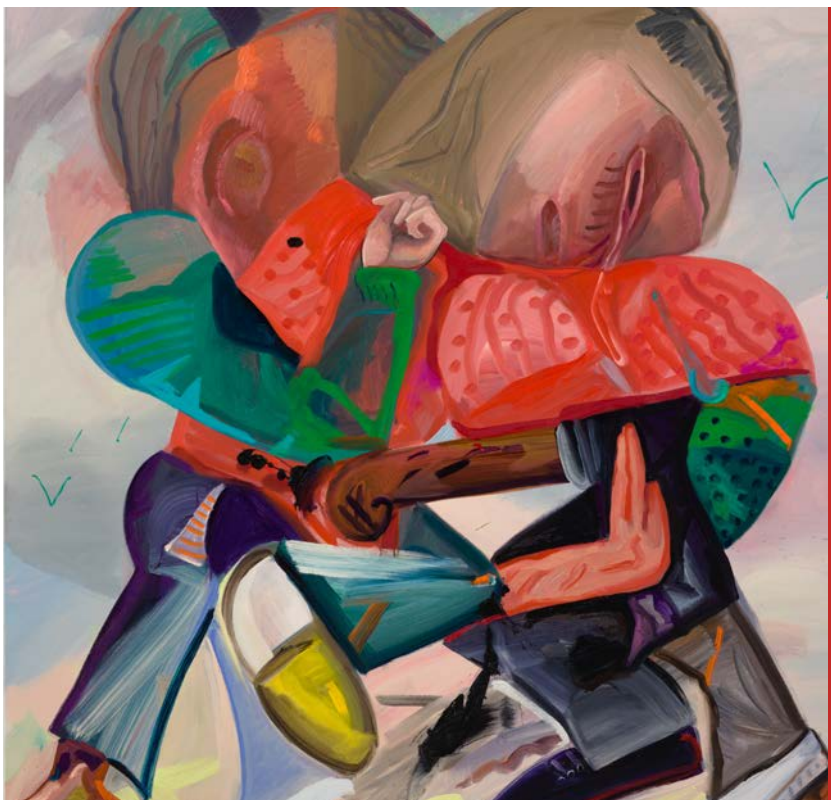
"In today's highly charged national political climate, we are seeing how public spaces are a platform for the exchange of ideas and expression," says LAND studio executive director Greg Peckham. "Public art has the ability to engage people in a way that is truly unique. This new project, Protest, is a thought-provoking reflection on that and will attract attention and conversation."

"I was inspired by the history of protest, peace rallies, and civic gatherings that have taken place in Public Square and wanted to acknowledge this tradition through these large-scale characters engaged in various forms of that practice," shares Jeyifous. "There is an element of passion and peaceful dissent in the man and woman holding megaphones, a calmer form of public engagement in the person holding up flyers or newspapers, and a moment of reconciliation between protesters of differing views or camaraderie between the two individuals sharing a hug."

As part of the Landform series, new temporary works of public art will be created for Public Square, Mall B, and other publicly accessible locations through 2018. For more information, please visit land-studio.org/project/landform.

LAND studio

1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
216.621.5413
land-studio.org



THE CLEVELAND MUSEUM OF ART

Dana Schutz
January 20–April 15, 2018

Transformer Station

ClevelandArt.org

Ohio Arts Council

Conflict (detail), 2017. Dana Schutz (American, born 1976). Oil on canvas; 94 × 82 in. © Dana Schutz, courtesy of Petzel Gallery, New York, and Contemporary Fine Arts, Berlin

Recent and Upcoming at Art House

by Laila Voss

Grace Summanen, Brinsley Tyrrell and others at work in the Art House Artist Inventory Challenge

ART HOUSE is now working with a new road map that emerged from the strategic plan process (much thanks to Carol Murphy) conducted during the first part of 2017. This also included an exciting campus expansion component developed by the KSU Cleveland Urban Design Collaborative.

Urban Bright Arts-in-Education Program, Fall 2017: In conjunction with our budding partnership with Cleveland Metroparks Zoo, we were thrilled to introduce Conservation, Stewardship, and Biomimicry with seven classes in three schools. Students created individual artworks and collaborative murals based on these concepts.

Our second **Artist Inventory Challenge** brought together a great group of artists from Northeast Ohio to spend time talking, discussing ideas, thinking, and creating work with materials and results often atypical of their normal practice.

Community Culture Night: Natalie Lanese (September 8) and Kasumi (November 11) shared their thought process, ideas, and work. On January 26, Robin Van Lear will be lecturing about her career and work from 7 to 8:30pm. Free, light refreshments included.

Third Annual ABC Chili Cook-Off: March 10. Not to be missed! Check out the next round of chili contenders and fun raffle baskets. Potters will once again donate their bowls to the first 100 ticket buyers.

Art House, Inc.

3119 Denison Avenue
Cleveland, Ohio 44109
216.398.8556
arthouseinc.org

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7–8:30PM FRIDAY, JANUARY 26

THIRD ANNUAL ABC CHILI COOK-OFF | MARCH 10

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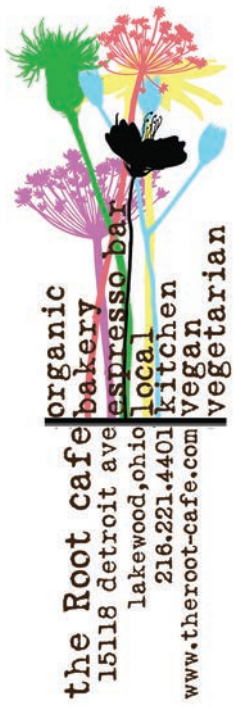

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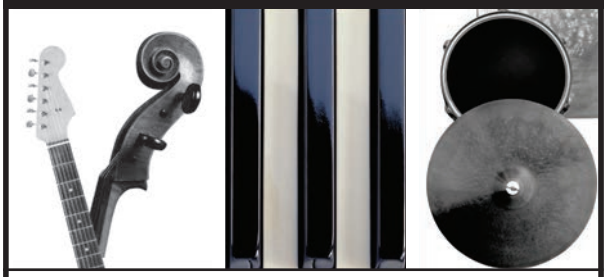

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Carrying Forward at Bonfoey

by Micah Brown

Some of the final works of the late artist and critic Dan Tranberg

Bonfoey Gallery, as seen from Euclid Avenue

I WANT to talk about…Art.

I know…surprised, right?

But first I want to take a minute to share with you something I read recently on a scrap of paper found amongst Dan Tranberg's things that his friend shared with me.

"For me, the thing that seemed to ignite my imagination at an early age was abstract painting."

"With my work I seek to carry forward the idea of my painting as a space in which to envision that which is not otherwise visible."

What a different concept to think about. He's offering us a space to see the world. Just by looking at Dan's work you are able to appreciate it. Its form and composition are on-point, his colors are luscious and tangible. It doesn't take an art degree to see the beauty in his work. It's approachable.

But at the same time its surface is deeper than you would see at first glance. It offers a place for contemplation, a place for you to get lost amidst all the chaos of the world. A place to find an inner peace that envelopes your senses.

I've spent the last months deep inside Dan's work. Staring at it daily, photographing it. Editing it. Mounting and matting it, putting frames around it. Installing it on the wall. It has occupied my thoughts for quite some time. I think that's what he is talking about when he says he wants it to be a space in which to envision that which is not otherwise visible. His work gives us permission to get lost in it—gives us a space to contemplate life's larger questions.

I was never lucky enough to know Dan. He came into the gallery on multiple occasions, I went to talks he moderated and saw him at openings, but I never got to meet him. I wish that hadn't been the case. But his art and writing will continue to influence multitudes. He has touched so many lives with his art, his writing and with being himself. That was so very evident at the artist auction to benefit the scholarship in his name. So many gave so much so that his memory will live on. He will be missed. But not forgotten.

It is with looking back that we now have an easier path to look forward. We want to continue to assist and foster more relationships with new artists. Now we can look to the future. And we needn't look past 2018 to see that the future is bright. It's the year we turn 125 years young. It's the year of the ambitious FRONT International art triennial. It's time that Cleveland takes aim at the best and the brightest. Let Dan's words ring true. Let us continue to make art in this city for the world to see. We are not our fathers' or mothers' Clevelanders anymore…We wouldn't have it any other way!

The Bonfoey Gallery

1710 Euclid Avenue
Cleveland, Ohio 44115
gallery@bonfoey.com
216.621.0178 ph
bonfoey.com

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History in the Making: The 30th *ArtCraft Studio Show*

Works of artists participating in the 30th ArtCraft Studio Show

SINCE 1987, numerous Cleveland artists have shared an expansive co-operative studio on the 6th floor of the ArtCraft Building at 2570 Superior Avenue and ever since have hosted the annual *ArtCraft Studio Show*. This December marks the 30th anniversary of this well-attended and much-anticipated Cleveland art show!

The roots of today's annual show can be traced back to 1981 to the "Bohemian Department Store" held in shared artist space within the yet-to-be-renovated Tower Press Building. From this event, the idea for the *Eat at Art's* exhibit at SPACES sprouted in 1982. When the original artists eventually moved their studios to the ArtCraft Building in 1987, the annual event moved with them and has been held on the first weekend of December as the *ArtCraft Studio Show* every year since.

The ArtCraft Building 6th Floor Artists' Studio Co-Op was created in 1987 by founders Angelica Pozo, Dan Postotnik, George Bowes, Andrea Serafino, Susan Weir and Paula Dubaniewicz. They were a collection of Cleveland Institute of Art graduates and like-minded artists who wanted high ceilings, big windows and great light, in addition to a community. In the 30 years since its founding, over 80 artists have called the 6th floor their studio. One can say that this co-op is to the Cleveland art community and its loyal supporters what (Six Degrees of) Kevin Bacon is to Hollywood and movie fans.

The co-op is currently shared by an eclectic group of professional artists and educators. While not a live/work space in the contemporary sense, it is open to resident artists 24 hours a day, 7 days a week. Lit-up windows on the 6th floor might be a common sight for night-time drivers on I-90, as the ArtCraft Building looms directly over the highway just west of Deadman's Curve at the Superior Avenue overpass.

The co-op fiercely operates as a collaborative, deftly improvising to create a healthy and abundant creative energy in the studio. Networking electronically and in-person is an integral part of their studio experience. They share artists' exhibit prospects, grant requests, teaching and job leads and other professional opportunities as well as studio materials, mentoring and other intellectual resources with one another.

It is with this commitment and nurturing spirit that the 6th Floor Artists' Studio Co-Op curates and coordinates guest artists as well as neighboring resident artists in the building who are participating in the annual event. Co-op members curate the show with their patrons in mind, seeking out emerging and established artists who are creating fine crafts and art with accomplished techniques and uniquely personal styles or narratives within their work.

The *ArtCraft Studio Show* truly is a co-operative effort! Guest artists are asked to help stamp the 7,000 or more promotional postcards we mail out to patrons to announce the show. Participating artists also distribute an additional 15,000 postcards to key venues around Cleveland, Pittsburgh and Columbus. The guest artists' modest booth fees for each year's show are calculated to cover the expenses of each year's event and do not ever profit the co-op. In the 30 years of designing promotional materials and day-of-event-signage, guest-artists' creations have evolved from bright hand-painted signs and humble flyers to the Instagram video pieces and compelling Facebook posts of the present day. It's no wonder that this annual Cleveland artists' production draws in visitors from all over the United States.

Current ArtCraft Building 6th Floor Artists' Co-Op artists

Alan Mintz is an abstract painter who joined the co-op within a few years of its founding. Alan is an art teacher in the Cleveland school system at Bard High School Early College.

Barbara Chira is a professor in the Foundations Department at Cleveland Institute of Art. Her concentration is on installation scale drawing and conceptual art.

Randy Maxin is an abstract painter known for compositions of bold silhouettes in old wallpapers against spare, minimalist landscapes. Randy is also the manager of River Gallery in Rocky River. He collaborates with his husband **Rick Roscoe**, a City of Cleveland manager, to create their line of fine handmade greeting cards.

Jamie Ausperk, ceramics artist and recent CIA graduate, is a former student of Mark Yasenchack. She is currently focusing on designs for her line of hand-sewn bags, embroidered patches and accessories.

Claire Raack is a ceramics artist who

Works of artists participating in the 30th ArtCraft Studio Show

creates functional artworks inspired by natural and organic forms. Claire teaches ceramics and design at Notre Dame-Cathedral Latin High School.

A mother and daughter share a studio overlooking Cleveland's Eastside. **Janet Luken** is a retired high school art teacher and a metaphoric and expressionist painter. **Nancy Luken** is a graphic designer and found-object artist known for her modern lamps and sculpture.

Ikuko Miklowski is a ceramics artist, throwing beautiful and diminutive functional stoneware vessels, bowls and other serving pieces.

The artists of Images in Bloom are a dynamic husband-and-wife duo. **Steve Bloom** is the mad scientist creator of their line of handcrafted soaps and scents; **Barb Bloom** is a silk painter and jewelry designer and maker. Both Blooms host and teach frequent workshops in their studio.

Irwin Weinberger, another arts educator in the studio, is a painter and mixed-media artist who creates wonderful three-dimensional paintings as well as sculpture. Irwin was selected as a fellow in the 2017 Cleveland Jewish Arts and Culture Lab exhibit, *Outside Inside: Exploring Boundaries*.

Mark Yasenchack is a teaching artist with ArtHouse and Center for Arts-Inspired Learning. He concentrates on his well-known ceramic and mosaic art.

Christine Ries, the co-op's newest member, is a painter, curator and arts advocate whose work was featured in a solo exhibit this summer, *The Shape of Things*, at Harris Stanton Gallery.

Artists' co-ops are common—although affordable, practical and safe spaces for them are increasingly hard to find. Fortunately for the 6th Floor Artists' Co-Op, ArtCraft Building owners Global X and building management Hanna Commercial are incredibly supportive of the artists who occupy studios in their building.

ArtCraft Studios
2570 Superior Avenue
Cleveland, Ohio 44114
artcraftstudio.wordpress.com

ARTCRAFT STUDIO SHOW | DECEMBER 2 & 3

MX and More at the Cleveland Print Room

by Jeff Curtis

MULTIPLE EXPOSURE Cleveland (MX), presented with the support of the Cleveland Foundation, is a program teaching Cleveland middle and high school students about photography, including technical aspects, visual literacy, storytelling skills, and even business aspects. CPR will present a culminating exhibit of student work from the first semester alongside our ***Off the Wall Members Showcase,*** opening Friday, December 1.

January 2018 marks Cleveland Print Room's fifth anniversary. We are excited to open our sixth year with ***Anthropocene***, named for the epoch during which human activities have made a significant impact on the Earth's ecosystem. Some of the work looks at the relationship between the environment and human rights issues. Artists Tom Laffay, Michael Loderstedt, and Oscar Palacio will be joined by more artists in coming months. During the exhibit, CPR will feature workshops and guest speakers on the theme.

Co-curated by Loop Tremont's Kory Gasser and CPR's Shari Wilkins, ***Spitball***, opening March 2, features photographers age 30 and under.

Cleveland Print Room

ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
216.401.5981
clevelandprintroom.com

OFF THE WALL MEMBERS SHOWCASE | DECEMBER 1–16
RECEPTION 5–9PM FRIDAY, DECEMBER 1

ANTHROPOCENE | JANUARY 19–FEBRUARY 23
RECEPTION 5–9PM FRIDAY, JANUARY 19

SPITBALL | MARCH 2–APRIL 14
RECEPTION 5–9PM FRIDAY, MARCH 2

GALLERY HOURS | TUESDAY, THURSDAY, FRIDAY 12–6PM; WEDNESDAY 3–6PM
SPECIAL HOURS DURING ARTCRAFT STUDIO SHOW: 11AM–7PM SATURDAY, DECEMBER 2 & 11AM–5PM SUNDAY, DECEMBER 3

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Find weekly previews of current art exhibits all over northeast Ohio in the CAN e-newsletter. Find reviews of current shows and more in CAN Blog. Find all that and more at CANjournal.org.
Ohio Arts Council
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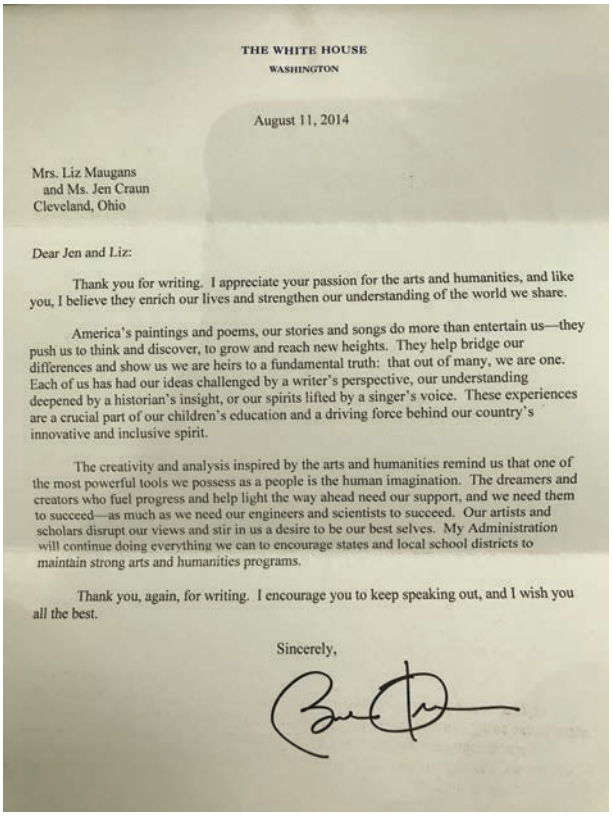
FAREWELL PROMISE

by Liz Maugans



THE WHITE HOUSE
WASHINGTON

August 11, 2014

Mrs. Liz Maugans
and Ms. Jen Craun
Cleveland, Ohio

Dear Jen and Liz:

Thank you for writing. I appreciate your passion for the arts and humanities, and like you, I believe they enrich our lives and strengthen our understanding of the world we share.

America's paintings and poems, our stories and songs do more than entertain us—they push us to think and discover, to grow and reach new heights. They help bridge our differences and show us we are heirs to a fundamental truth: that out of many, we are one. Each of us has had our ideas challenged by a writer's perspective, our understanding deepened by a historian's insight, or our spirits lifted by a singer's voice. These experiences are a crucial part of our children's education and a driving force behind our country's innovative and inclusive spirit.

The creativity and analysis inspired by the arts and humanities remind us that one of the most powerful tools we possess as a people is the human imagination. The dreamers and creators who fuel progress and help light the way ahead need our support, and we need them to succeed—as much as we need our engineers and scientists to succeed. Our artists and scholars disrupt our views and stir in us a desire to be our best selves. My Administration will continue doing everything we can to encourage states and local school districts to maintain strong arts and humanities programs.

Thank you, again, for writing. I encourage you to keep speaking out, and I wish you all the best.

Sincerely,

Zygote Press advocacy efforts included gathering volunteers to assemble packages of information presented as art, which drew this response from President Barack Obama.

AS I WIND DOWN at Zygote Press, I wanted to make note of some of my favorite moments in these last 21 years. The meeting of the founding team—Joe, Kelly and Bellamy—they all were passionate, purpose-driven artists who worked with me to create a place where artists could interact with each other, and produce amazing work. The people I have worked with—staff and Board members, interns and resident members at Zygote—have been remarkable!

I'm very proud of the Collective Arts Network, Ink House, ZPASS, global and national residencies, Rooms to Let, and the Advocacy projects we have been doing, but the most impressive component to Zygote has yet to happen.

We stand at a critical point as a creative community. Every gallery and cultural organization in Cleveland must support fair, accessible equity regardless of race or gender, or economic background. My positions on racial and economic equity for all artists is vital to my work as an artist and activist. I've under-prioritized these issues in recent years. But before I step away from Zygote, I want to use this platform to make these issues known as a central mandate to everyone. This will be my work for the future: equity, representation, fair and reasonable standard of living wages for artists, and recognition of the great wealth of diversity our city can represent on a national stage.

At Zygote, we created an open accessible democratic collective space for everyone in the community. How do we grow that commitment to include artists of color and underrepresented communities? We connect, invite and engage members and doers, creators and staff, trustees and interns, leaders and patrons to participate in a cultural renaissance that celebrates diversity. To do this, we need economic investment and continued dialogue with our city officials and business leaders, philanthropic organizations and patrons, museums and universities, hospitals and the vast Cleveland sports industry. This is how we change the landscape.

Clear connections can be drawn between community distress and individual social and health outcomes. Too often, the weight of this distress falls most heavily upon Black, Hispanic, and Native American populations that are overrepresented in distressed communities across the nation. This is not any different than in Cleveland.

Together, we can cultivate creative leadership and invest in our community and culture, and invent a place to re-imagine a more equitable world. We need to strategically integrate artistic experimentation, scholarship, collaborative research, and community engagement to transcend the limits of traditional disciplines and create new forms, narratives, and approaches to address the central issues of our time. We need to reinvent who we are as a society to better serve those who remain underserved.

I urge everyone working in arts and with cultural institutions—artists, grantors, decision-makers, art schools, art programs, arts educators—to move us to greater heights. We will achieve great things when we put our minds together. This is my promise to you.

Zygote Press

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

OFF-THE-WALL HOLIDAY EXHIBITION | NOON–6PM FRIDAY, DECEMBER 1 & SATURDAY, DECEMBER 2

LIZ FEST: TOAST & ROAST | 6–11PM SATURDAY, DECEMBER 9 | LOCATION TO BE DETERMINED

RON ABRAMS EXHIBITION | JANUARY 19–FEBRUARY 24
RECEPTION 6–8PM FRIDAY, JANUARY 19

PRINT PROCESS, CURATED BY REBEKAH WILHELM | MARCH 9–APRIL 7
RECEPTION 6–8PM FRIDAY, MARCH 9

Center for Arts-Inspired Learning becomes an official CENTER!

by Katie McCullough

Students are exposed to a range of creative disciplines through programs of the Center for Arts-Inspired Learning.

"The STEAM Saturdays fall session is girls-only, featuring Her Ideas in Motion programming designed to reduce barriers that impact girls interested in STEM fields."

CENTER for Arts-Inspired Learning (CAL) is pleased to announce the launch of **STEAM Saturdays**—the first programming to be hosted in the new CAL headquarters in University Circle. The free hands-on STEAM workshops were developed for middle and high school students and emphasize the arts and individualized creative thinking within traditional STEM (Science, Technology, Engineering, and Math) subject matter. Students participating in the 3-hour workshops will learn by doing—using software and new technology to work on projects and build upon skills from the previous week.

Center for Arts-Inspired Learning

13110 Shaker Square, C203
Cleveland, Ohio 44120
216.561.5005
arts-inspiredlearning.org

The STEAM Saturdays fall session is girls-only, featuring Her Ideas in Motion programming designed to reduce barriers that impact girls interested in STEM fields and to build a strong foundation in technology. Girls will learn directly from volunteer mentors working in the tech industry. The session runs from September 30 to December 9 and features three weeks of game design, three weeks of coding, and two weeks of photography. A co-ed spring session is scheduled for February through May and will offer workshops in film, stop motion animation, and coding.

"For the first time in our 64-year history we are truly a *Center* for Arts-Inspired Learning, marking a key step in the strategic evolution of our organization," said CAL Executive Director Marsha Dobrzynski. "It is with great excitement that we open our doors and offer free STEAM workshops to children and teens in Cleveland, while also engaging residents and community partners from the Glenville and Hough neighborhoods to identify their specific needs and work to provide impactful, relevant programs designed to best serve the children and families in our community."

The new STEAM Saturdays program is part of CAL's University Circle Community Connection (UC3) initiative, a grant-funded, multi-year plan to increase engagement with University Circle's surrounding neighborhoods. A major component of the plan revolves around converting the first floor of CAL's headquarters into a creative, 21st-century space to host on-site programming determined by the community. UC3 is supported by grants from the Cleveland Foundation, The George Gund Foundation, the Paul M. Angell Family Foundation, and Young Audiences National.

Visit arts-inspiredlearning.org/steam-saturdays to register for the *free* fall workshops and check back for more details about the upcoming spring session. Be sure to follow #STEAMSat on social media to keep up with all the impressive skills that students are learning and to learn about new program offerings.

Round and Around: The Art of Mindy Tousley at the Lissauer

by Ware Petznick, PhD

Studio Still Life No. 6, by Mindy Tousley

Studio Still Life No. 5, by Mindy Tousley

THE LISSAUER GALLERY at the Shaker Historical Museum is very pleased to feature the art of Melinda Tousley—or Mindy to most. Although she was born and educated in western New York, she has long since been making Cleveland her home and focusing her attention on creating, developing and supporting art here. The Lissauer Gallery is dedicated to displaying the work of local artists, and Mindy most certainly qualifies.

Her latest work develops a lifelong fascination with collage. The monoprint collage works began in 2009 when she consciously made a decision to find a work process that was original in order to make something unique to her. Mindy had been using electrostatic prints and transfers in work which was figuratively based for at least ten years, but she was frequently being compared to others in the area using similar processes, which was unsatisfying. After investigations of different forms of monoprinting, she began experimenting with printing on colored Canson paper using acrylic paints. Mindy tells us, "I liked this method. It felt like the way I used to work with clay when I was a ceramic artist in years past. This grew into the practice I use today for constructing the large collage pieces included in this show."

Experimenting with the shapes of scrap paper used in the monoprint collage works led to her topographical landscapes. The glue forms a resist on the paper after it dries and the random shapes were making interesting configurations. Mindy reflects that "the results looked to me like the landscape of North America as seen from the unique 20th century aspect of air travel. This was an experience that most of us share and I had been thinking about capturing it in some way in my art for a time." The work subsequently morphed into focusing more on the wires and connectors than the landscape.

Mindy is the executive director for the Artists Archives of the Western Reserve, and her work is on exhibit at the Lissauer Gallery until January 5. The Lissauer Gallery is located next to the Shaker-Lee stop on RTA's Green Line.

Lissauer Gallery

Shaker Historical Society
16740 South Park Boulevard
Shaker Heights, Ohio 44120
216.921.1201
shakerhistoricalsociety.org

MINDY TOUSLEY: ROUND AND AROUND | NOVEMBER 3–JANUARY 5

Elevate presents *Sanctus*: An Exploration and Celebration of the Holy

by Jacci Hammer and Steve Mastroianni

Sarah Hamsi, co-curator of Sanctus: Catholic Prayer and Spirituality, opening January 5, 2018 at Elevate Gallery

CATHOLICISM has impacted art, architecture, literature and spirituality throughout the ages. As the largest Christian religion in the world with 1.2 billion members, it is likely that, Catholic or not, you have been impacted by the faith, its prayers and practices, and its institutions.

Historically, Slavic Village is a largely Catholic and Eastern European neighborhood and the elegant beauty of St. Stanislaus rises tall within the community. In this spirit, Elevate Gallery and curators Sarah Hamski and Joshua Trefney are proud to present *Sanctus: Catholic Prayer and Spirituality.*

"Art is a holy expression of the human spirit as it relates to the divine, and through art, we can share the depths of our experiences of prayer and spirituality, exposing to one another our very hearts," said Trefney, a Catholic seminarian at St. Mary Seminary and the Graduate School of Theology in Wickliffe. Sarah Hamski is an art therapist and counselor who has been working in the Cleveland area since her graduation from Ursuline College.

Submissions relating to the broadly interpreted theme of Catholic prayer and spirituality are welcome from artists living and working in the Northeast Ohio area. No entry fee is required but submissions are limited to three per person. Send images to sanctus2018@gmail.com by November 30.

Sanctus opens at 6:30 pm Friday, January 5 at Elevate Gallery, 3675 East 65th Street. Music/live performance will also be featured.

Mastroianni Moves to Slavic Village

Steven Mastroianni, celebrated Cleveland artist and photographer, has moved his studio and gallery from Tremont to 5606 Fleet Avenue in Slavic Village. The new location features over a thousand square feet of space and is renamed "Silver Scuro Studio and Gallery." Silver Scuro's first large opening is a CD release party for Duo Decibel System on Saturday, November 18 beginning at 7pm. The show will feature a performance by the band as well as an installation of art and photography from the new release, *Slow Wave.*

"There will be a renewed emphasis on traditional film work and gallery events, as well as continuing commercial photography projects," Mastroianni said of the new space. He is looking forward to invigorating the gallery schedule in the coming year.

Kick off the Season with Village HoliDazzle

The second annual Village HoliDazzle will be returning to Fleet Avenue on December 1 with the ceremonial tree and street lighting, kids' activities, holiday market, live music and a potluck dinner provided by the Fleet Stakeholders at The Magalen, 5203 Fleet Avenue. The festival will be held from 5 to 10pm and is free of cost. Don't miss Mr. & Mrs. Claus! For further information, contact Slavic Village Development at 216.429.1182.

Slavic Village

Elevate Gallery
3675 East 65th Street
Steve Mastroianni Studio
5606 Fleet Avenue
The Magelen
5203 Fleet Avenue
Slavic Village
Cleveland, Ohio 44105

STEVE MASTROIANNI STUDIO OPENING WITH DUO DECIBEL SYSTEM | NOVEMBER 18 | SILVER SCURO STUDIO & GALLERY

SLAVIC VILLAGE HOLIDAZZLE | DECEMBER 1 | THE MAGALEN

SANCTUS | OPENING JANUARY 5 | ELEVATE GALLERY

Winter in Tremont: The Arts Will Keep You Warm

by Robert Hartshorn, Walkabout Tremont Committee Member

Arts Renaissance Cleveland, Burning River Brass

The Movement Project School of Dance

ARTS AND CULTURE go inside for the winter in Tremont. But our artists don't hibernate. They re-double their efforts, open new cultural venues and welcome visitors to witness the neighborhood's ever-increasing creative diversity.

Visible Voice Books, the renowned curated bookseller, re-opened on Professor Avenue with double the space, an intimate cafe, beer and wine tastings, author events and musical performances.

The Movement Project School of Dance is open in a dramatic space inside Pilgrim Church on West 14th Street, with visiting artist performances and instruction for all levels of dancers.

The Buckland Gallery of Witchcraft and Magick is open at 2676 West 14th Street, as the new home of a famous collection of the dark arts: historical witchcraft objects, oddities, and occult artifacts.

Arts Renaissance Tremont, in its 27th season, brings four winter music concerts to the acoustically brilliant Pilgrim Congregational Church. Admission is open to all, with freewill donations.

Walkabout Tremont, Return of the Art Openings. Art goes inside and lands on the walls of galleries, cafes, bars, restaurants and shops throughout Tremont the 2nd Friday of every month.

Walkabout Tremont

c/o Tremont West Development
2406 Professor Avenue
Cleveland Ohio, 44113
216.575.0920
walkabouttremont.com

CLEVELAND DANCE FEST | NOVEMBER 10 &11
For performances & classes visit themovementproject.org

WALKABOUT TREMONT | DECEMBER 8, JANUARY 12, FEBRUARY 9, MARCH 9

HOLIDAY BREW HA HA POPUP SHOP & PARTY
DECEMBER 8 | ANNUNCIATION GREEK ORTHODOX CHURCH

SANTAS IN TREMONT RUN, BEVERAGES, FOOD & SHOPPING | DECEMBER 9
Register at hermescleveland.com

ARTS RENAISSANCE TREMONT | ARTCONCERTS.ORG
- **BURNING RIVER BRASS** | DECEMBER 14 & 15
- **AMICI STRING QUARTET, BEETHOVEN STRING QUARTETS** | FEBRUARY 18
- **BACH BIRTHDAY TRIBUTE, MARK KOSOWER, CELLO** | MARCH 18
- **JAIME LAREDO, VIOLIN & SHARON ROBINSON, CELLO** | APRIL 15

VISIBLE VOICE BOOKS
For winter schedule of authors & music visit visiblevoicebooks.com/events

Artists Archives of the Western Reserve

by Megan Alves

Augusto C. Bordelois, The Things I Do for You, 60" x 48", oil on canvas

Marvin Jones, Root Head 2/35, 13" x 9", print

THE ARTISTS ARCHIVES of the Western Reserve is pleased to open its fall/winter exhibition season with *Visual Emotions, The Way I Remember You*, the inaugural show of Archived Artist Augusto C. Bordelois. A native of Havana, Cuba, Bordelois paints in a Magical Realist style which weaves together rich psychological symbolism with lush sensual imagery. His fantastical narratives speak to the nature of human relationships, passion and romantic love.

In conjunction with this exhibition, and as part of the ArtBites series of Collecting Art talks, the AAWR will present "Cuba: The Land, the People, the Arts—60 years after Castro's Revolution" with Irene Shaland on Saturday, November 18.

January 26 brings a second inaugural show, Core Functions, which will feature the prints and paintings of Archived Artist Marvin Jones (1940 – 2005) and new functional ceramic work of Archived Artist Bette Drake.

Marvin Jones was a Professor Emeritus at Cleveland State University, where he taught Studio Art for over 25 years. His style was heavily influenced by outsider art as well as Inuit and Mexican folk art. It was Jones' impressive personal collection of these art forms that inspired our February program, "Collecting First People's Art" with Paul Biber, the former owner of First Peoples in the Powerhouse Gallery, previously located on the West Bank of the Flats.

Drake received her BFA from the Cleveland Institute of Art and her MFA from Tulane University. She has taught at multiple institutions including the Cincinnati Art Academy, Thomas More College and Cuyahoga Community College, where she was an associate professor of art.

March marks the return of the AAWR's *Annual Members' Exhibition*. For the second consecutive year, the show will be "all-inclusive," featuring one piece under 24 inches from each member hung salon-style in the main gallery. This unique format celebrates the diverse and dynamic work of AAWR's Member Artists.

Other programming for the season will include "Improves with Age: Collecting Fine Wine" with wine appraiser Cris Drugan and wine tasting courtesy of Vintage Wine Distributor, to be held on February 10. On March 24, the AAWR will host "Fledgling Collector" with Susan Covey and Kathy Cameron, a program designed to foster and guide those beginning an original art collection with limited funds.

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland, Ohio 44106
216.721.9020
artistsarchives.org

AUGUSTO BORDELOIS: VISUAL EMOTIONS, THE WAY I REMEMBER YOU
NOVEMBER 9–JANUARY 13

ART BITES: COLLECTING ART | "CUBA: THE LAND, THE PEOPLE, THE ARTS–60 YEARS AFTER CASTRO'S REVOLUTION," WITH IRENE SHALAND
1–3PM SATURDAY, NOVEMBER 18

BETTE DRAKE & MARVIN JONES: CORE FUNCTIONS | JANUARY 26–MARCH 3

ART BITES: COLLECTING ART | "IMPROVES WITH AGE: COLLECTING FINE WINE" WITH CRIS DRUGAN AND VINTAGE WINE DISTRIBUTOR | 1–3PM SATURDAY, FEBRUARY 10

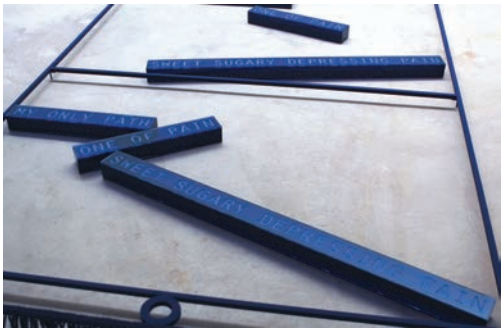
ART BITES: COLLECTING ART | "COLLECTING FIRST PEOPLE'S ART" WITH PAUL BIBER
1–3PM SATURDAY, FEBRUARY 24

ANNUAL MEMBERS EXHIBITION | MARCH 15–MAY 12
OPENING RECEPTION 5:30–8PM THURSDAY, MARCH 15 | CLOSING PARTY FRIDAY, MAY 4 DURING MEMBERS ANNUAL MEETING

OPEN CALL: ALL AAWR MEMBERS MAY SUBMIT ONE PIECE 24" X 24" OR SMALLER

ART BITES: COLLECTING ART | "FLEDGLING COLLECTOR" WITH SUSAN COVEY & KATHY CAMERON | SATURDAY, MARCH 24

Present and Future at the Sculpture Center



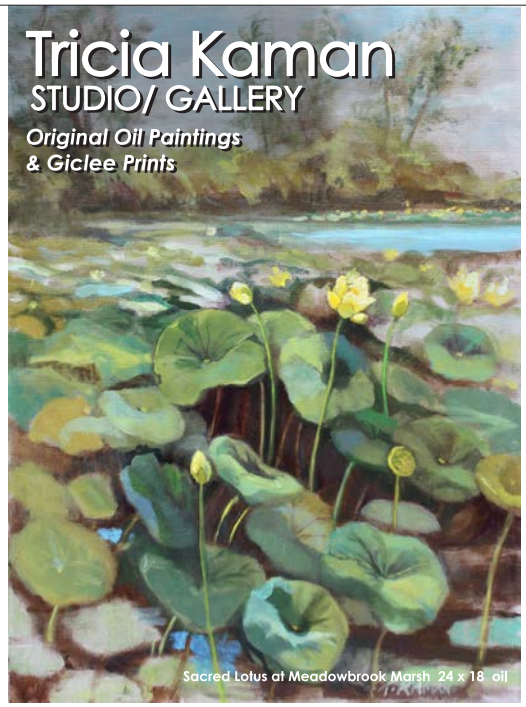
Paul O'Keeffe, My Only Path, 2017, steel, acrylic sheet, fabric, flashe paint

Rachel Yurkovich, video still from Black Grass, 2018. Moss growing on a shoe in Leliv village, Chernobyl Exclusion Zone.

The Sculpture Center

1834 East 123rd Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

PAUL O'KEEFFE: SCREAMING VOICELESSLY TO A DISTANT SILENCE | THROUGH DECEMBER 22
SCULPTURAL VOYAGE/2017/ANDREW T. CHAKALIS | THROUGH DECEMBER 22
RACHEL YURKOVICH: BLACK GRASS (W2S 2018 SERIES) | JANUARY 19–FEBRUARY 23
ZAC WEINBERG: THE LAMPSHADE VARIATIONS (W2S 2018 SERIES) | JANUARY 19–FEBRUARY 23
JONAS SEBURA: CONFOUNDED INTO UNITARY CHAOS (W2S SERIES) | MARCH 9–APRIL 13
ANTHONY WARNICK: LANGUAGE GAMES (W2S SERIES) | MARCH 9–APRIL 13



2026 Murray Hill Rd. #202 | Cleveland, OH | 216-559-6478
Hours vary. Please call or email for an appointment.
triciak@kamansart.com | triciakaman.com

Molding the Future in CIA Ceramics

by Karen Sandstrom

Recent CIA graduate Megan See presented a solo exhibition of her work at Brick in Waterloo as part of the Creativity Works internship program.

THE TYPICAL high school art class tends to offer limited experience with clay.

"You make a cheeseburger, you make a dragon, you make a girl with really, really big eyes, and then you say I love ceramics," says Seth Nagelberg, chair of Ceramics at the Cleveland Institute of Art.

Yes, students do tend to love it—even when they know only a fraction of what there is to love about contemporary clay work.

Today's ceramics artists have access to techniques that stretch back to the beginning of pottery making, as well as to computer programs that allow them to push out objects through 3D clay printers. Ceramicists work as high-art makers represented by galleries (1986 grad Susan Collett's work has been shown in international art biennials), as designers generating objects for housewares retailers (2002 grad Nancy Yusko works for Kohler), and lots of things in between.

Ceramics has boomed under the influence of technology, changing how it's thought of, marketed and made. And that's the world for which Nagelberg is determined to prepare ceramics majors.

The history of CIA is closely entwined with the history of contemporary ceramics. Cowan Pottery, operated by CIA instructor R. Guy Cowan in Lakewood and then Rocky River from 1912 to 1931, employed a host of artists who worked in clay and other media. Among them were sculptor Thelma Frazier Winter, Edris Eckhardt and Alexander Blazys. Viktor Schreckengost's famous Jazz Bowl, commissioned in 1930 through Cowan by Eleanor Roosevelt, became a symbol of the age and of the designer's success.

Over the last three decades, CIA's Ceramics Department—part of the school's Craft environment, which includes Jewelry + Metals and Glass—had been spearheaded by the prolific and award-winning William Brouillard and Judith Salomon. Both are retired from teaching (though still producing work). When Nagelberg was hired to take the torch, he brought with him experience in sculpture, production and industrial design.

"I have three different bodies of work that include tabletop design, which is my production work," Nagelberg says. "Then I do some architectural tile that's artistic, not bathroom tile. And then I have what I call collisions of everyday objects, where I'm using readymades, looking at different things that are castoffs and turning them into designer items. I use technology, so I use 3D printing and make molds for 3D objects."

When Nagelberg started studying ceramics at the University of Hartford in the '90s, he was half expecting to live like the stereotypical hippie potters of yore, making pottery and schlepping it to art fairs in a Volkswagen minibus. Times had already changed, though. Ceramics had been professionalized in part by universities developing programs and granting degrees in its study during the post-World War II years.

And, of course, as Nagelberg started his career, the internet was on its way.

Social media and e-commerce helped give rise to the maker movement by allowing

ABOVE LEFT: Junior Zoe Sykora has built a body of work around labor and women. ABOVE RIGHT: Senior Fox Nicely used CIA's wood-burning kiln in Kirtland to make work for an exhibition.

Ceramics chair Seth Nagelberg wants students to emerge from CIA ready to turn their work into their livelihood.

artists, artisans, foodies and farmers to communicate with others working in similar arenas as well as to potential customers. Makers can become their own marketers, and many must do that to some degree.

"I want people to graduate with something they can produce on their own to sell, which is not so different than before," Nagelberg says. "But the world has changed. Photographing your work used to be the last thing you did. Now you take those pictures and you go on Facebook and you go on Instagram."

Students leave the program with a broad set of technical skills in ceramics—hand-building, throwing, sculpting, glazing—as well as all the makings of the website: an artist statement, biography, resume and portfolio. "That was an afterthought when I was a student. Somebody mentioned it loosely two weeks before graduation."

He also emphasizes entrepreneurship by bringing in visiting artists who have used innovative business models, such as Andrea Denniston, a West Virginia potter who built a camping trailer as a traveling gallery for her work, and Brian Giniewski, who raised more than twice his goal on Kickstarter (selling his trademark "drippy pots"), which allowed him to move into a big, new studio.

Whatever innovations CIA ceramics students have at their fingertips, it's still the craft that gets them in the door. "They want to make pots," Nagelberg says. "The typical ceramics is functional pottery, and there's narrative pottery, which is like painting on ceramics. And then the other thing is to make sculpture."

Junior Kelsea Deininger, who loves making art in part for the therapeutic qualities she derives, chose ceramics because it meant making "something that people could be using and enjoying at the same time, and interacting with constantly, versus something being in the background. It feels right."

Other students move toward sculpture, or are inspired by the processes themselves. On private property in Lake County, CIA has a wood-fired kiln that gets fired at least once a semester and takes artists back to the earliest forms of making with clay. "The reason we fire with wood is that it's a tradition, but you also get results you can't get any other way," he says. "The flame actually leaves marks on the work. When the wood ash gets hot enough it melts into a glaze. The flame actually licks the piece, so you'll get these marks. The aesthetic has to do with being less in control. It's like drawing with fire."

These days, Nagelberg is working with colleagues from the Jewelry + Metals and Glass departments on a 2018-2019 biennial called Think Craft. It will be a yearlong series of events, including a three-day symposium in September 2018, that will draw artists, collectors, dealers, writers and educators to CIA.

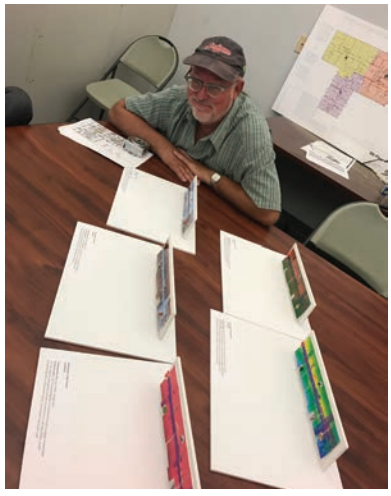
"We want to bring people to Cleveland, just to come to the symposium, but it's also to draw attention to craft at the school," he says. "Cleveland is a good place to be doing ceramics."

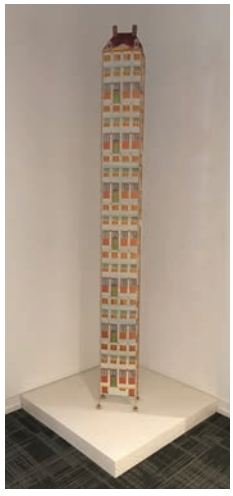
Cleveland Institute of Art

Reinberger Gallery
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu

Yards Project Space at Worthington Yards

by Liz Maugans





LEFT: Rooftop view of the Worthington Yards courtyard, hidden behind St Clair Avenue and West 6th Street. ABOVE: Michael Loderstedt. ABOVE RIGHT: Rembrandt's Tower, by Michael Loderstedt

Photographer and filmmaker Bruce Checefsky, with one of his digital garden scans, printed large

YARDS PROJECT SPACE was established as a new downtown arts venue because home, for some, is where the art is. Yards Project Space is nestled in the Worthington Yards Apartments, a cluster of four historic warehouse buildings that feature art around every corner—commissioned works, explosive digital wall installations and a permanent collection that represents well over 30 local artists. The Dalad Group, owner and developer of Worthington Yards, believes that challenging and compelling art fosters community-building, which in turn helps to attract and retain residents.

The inaugural exhibition opens in January, featuring new work from artists represented in the permanent collection of Worthington Yards. Tours of the building will showcase works by Darius Steward, Anna Tararova, Amber Ford, Don Harvey and Bellamy Printz, and reveal 18' murals by artists Barry Underwood, Bruce Checefsky, Michelle Murphy and Anna Tararova, each stunningly printed by Vista Color Imaging. Another commission by Michael Loderstedt transforms a 40' wall with digitally-printed jacquard tapestry and 3D resin-casted works.

Yards Project Space will encourage connoisseurship through exhibitions, artist talks, studio visits and tours to collective art spaces. Openings will be scheduled and align with other Warehouse District galleries including Shaheen, SPACES and Harris Stanton. Quarterly exhibitions will match established artists with emerging and under-represented artists, and will showcase collective art spaces throughout Cleveland. Yards Project Space hopes to energize Warehouse District residents by developing a lease-to-own program and organizing several collectors' tours across Cleveland. Our aim is to extend these opportunities, developing new patrons and art enthusiasts. Worthington Yards will include a restaurant, bar, and landscaped courtyard beside the gallery with seating and fire pits, creating a particularly welcoming environment for openings, artist talks and other interactive discussions about arts and culture in Cleveland.

YARDS Project Space

Worthington Yards
725 Johnson Court
Cleveland, Ohio 44113
216.570.0324

OPEN YARDS | JANUARY 18–MARCH 17

INAUGURAL GRAND OPENING 6–9PM THURSDAY, JANUARY 18 | MEET ARTISTS FROM PERMANENT COLLECTION AND TOUR SPACE

Dates to be determined in February...Worthington Yards Artist 'In-Resident tours' featuring new works by Michael Loderstedt at The Cleveland Print Room ANTHROPROCENE: join us for Michael's talk about his new work at this fantastic gallery and collective photography studio in Midtown

THE CLEVELAND FOUNDATION PRESENTS

CREATIVE FUSION

FRONT International: Local Artists in Residence

FRONT International is a program of exhibitions, interactions, performances, lectures, and encounters with contemporary art designed to mine the topic of Cleveland as an American city. With dozens of artists working in and around the city periodically on projects for next summer, FRONT offers the region's creative class as well as the visiting artists numerous opportunities for experimentation and discovery. The residency program based at the PNC Arts Campus in Glenville is central to this mission.

FRONT's Artistic Directors, Michelle Grabner and Jens Hoffmann have designed a research-based, highly flexible residency program operating from now until May to encourage cross-pollination and expansive thinking among all participants. With crucial support from the Creative Fusion program of the Cleveland Foundation, they were able to expand upon the international cohort by adding funds to support a group of local artists to work in Glenville. In this program, six local artists will be in residence in Glenville, working side by side with artists invited from around the world. Peer to peer relationship building, placing Cleveland based artists together with their international counterparts, creates unique situations for partnerships that will cement personal relationships and yield professional opportunities in the future. The Madison residence and the adjacent Front Porch program space will create a small international agora, an incubator for all the artists to exchange ideas and possibly collaborate on projects.

The six artists of the local cohort are Johnny Coleman, Dale Goode, Elizabeth Emery, Michael Oatman, Julie Patton and Lauren Yeager. This selection is broad and deep, spanning several generations and media, from painting and sculpture to performance, theater, and spoken word. In the spirit of collaboration and of the experimental nature of the FRONT residencies, the artists were partially chosen for their ability to think and work across boundaries—geographical, metaphorical, physical. All the artists make work that responds to some aspect of the city. Goode, Emery and Yeager each work with found materials, though their subject, working methods and outcomes reflect their individual voices. Oatman, Patton and Coleman are performance based artists. Oatman is a playwright and theater director, Patton a published poet, and Coleman, an Oberlin professor working in both studio art and African studies and jazz.

The local cohort will be supported during the research phase with access to apartments at the Madison, use of the Front Porch to organize meetings, screenings or classes. That support continues into the exhibition period, when they will produce work that will be presented or installed in the Glenville neighborhood during the run of FRONT. They will also commit to organizing public programs over the course of the residency. With time and extended opportunities at Glenville, the hope is to foster something new and unexpected. What emerges from these meetings and collaborations may in turn affect our thinking about cultural partnerships throughout Cleveland and in future editions of FRONT.

– Lisa Kurzner

For more information please visit: clevelandfoundation.org

JOHNNY COLEMAN | OBERLIN

Site Specific Narrative

by Michael Gill

Crossroads, Installation by Johnny Coleman

The night white nationalists marched with tiki torches, shouting racist slogans in Charlottesville, Virginia, Johnny Coleman was capturing a different atmosphere, after midnight in a plantation cemetery about 100 miles south, near the Dismal Swamp. Driven to fill in the details of a story his grandmother told, Coleman had been searching genealogical records and county land records dating to the 19th century. He had been talking to property owners and people he met in North Carolina towns. He had jumped a fence.

The Oberlin College professor—who divides his time between the Studio Art and Africana Studies departments—was recently chosen to be a part of FRONT International as one of the Madison residencies supported through the Cleveland Foundation's Creative Fusion program. As an ongoing project, Coleman has been looking for Jim Burke, a man he learned of through a story his grandmother, Beulah Harrison Coleman, told him when he was 12 years old. Burke would have been his grandmother's great, great, great great grandfather—a

ABOVE AND TOP: Northeast Ohio Crossroads, installation by Johnny Coleman

Crossroads, installation by Johnny Coleman

"maroon," taken from West Africa as a child and enslaved until he liberated himself, and lived in a community of other self-liberated former slaves, isolated in the Dismal Swamp in North Carolina. The hazards of the swamp were an asset to maroon communities. You wouldn't want to trek through the muddy, water-moccasin-infested terrain unless your life depended on it. And it was crippling to horse-drawn wagons.

Searching records, Coleman found Thomas Burke, the long-deceased owner of a plantation near the Dismal Swamp. In his will, Thomas Burke left a slave, Jim Burke, to his wife and daughter—meaning that piece of property might have a place in his own family's story. According to his grandmother, the enslaved Jim Burke tried to escape the plantation three times before succeeding. When he finally escaped, he dug a hole and built a home underground.

Coleman found the plantation, and the current owner of the land, who directed him to a family cemetery on the property, where the slave owner Thomas Burke would have been buried. He got permission to visit at midnight—the occasion for jumping the fence. He took recording equipment to capture the moment—a clear night with low-lying fog, and the sound of frogs and crickets, which would eventually accompany a recorded, spoken-word piece. If all his research is correct, his ancestor Jim Burke would have heard the ancestors of these same crickets and frogs.

This is Coleman's longstanding practice: to research a situation—its people, places, and events—and then to connect with all that viscerally in the service of his stories. His work often creates connections across generations or centuries, and often results in sculptural installations that represent compelling events, from heartbreak to heroic endurance. He doesn't yet have an idea about what he will make or do during the Madison Residency, or how that will fit into FRONT next summer. But he'll begin by spending time in Glenville—several weekends each in November and December—during which he plans to walk the streets and talk to people.

He muses about creating space where kids can come and ask questions of elders, creating a dialog across generations. He also considers the prospect of a garden as a representation of continuity. His grandmother Beulah always kept a garden, and since her passing in 1993, he has too. And of course the Cultural Gardens of Rockefeller Park, which winds through Glenville along the banks of Doan Brook, are themselves a living thread that connects to the neighborhood's past.

"I'm very interested in the site-specificity," Coleman says.

JERRY MANN

ELIZABETH EMERY | CLEVELAND

Carrying the Dog in the Bag

interview with jimi izrael

Sculptor Elizabeth Emery was selected as part of the Cleveland Foundation's Creative Fusion program for The FRONT International Cleveland Triennial. She corresponds with writer and culture critic jimi izrael about FRONT, the Cleveland art movement he's missing, the way her sculptures move and fellow dog lover David Berkowitz.

jimi: Hi Elizabeth—how goes?

ELIZABETH: Greetings.

jimi: Are you a cat or dog person?

ELIZABETH: Dog. My husband is still so heart-broken and in love with our dog who died that we haven't gotten another. I did foster a very cute, very dumb dog for a few weeks as she prepped for adoption. I'm considering a tiny dog to drag around with me in a backpack as I cycle around the city.

jimi: David Berkowitz started that trend you know, [with the whole 'carrying the dog in the bag' bit].* So maybe, I dunno. Be thoughtful about it.

ELIZABETH: My model is not David Berkowitz but Christina Vassallo, [the Executive Director] of SPACES [Gallery]. (EDIT: FTR, *most* dog people are criminally insane. #factsonly)

jimi: Does your regional origin inspire or inform your artistic sensibility? Certainly Philly and Cleveland are incestuous rust belt cousins of a sort.

ELIZABETH: Yes. Philadelphia was gritty back then—not at all what it is today. I liked that. I liked living in West Philadelphia. Totally old school. We walked all over, went to the local pool in the summer, took the subway to school, got hoagies from the place around the corner, played in the street in the humid heat.

Works of Elizabeth Emery. FACING PAGE: The Nurse and the Police Officer, 2009-2010 installation at SPACES, photo credit Jerry Mann. Above and left: Sculpture from Push Right Back, at The Galleries at Cleveland State University, photo credit Jerry Birchfield.

A major influence was the Mutter Museum. My mom brought us there all the time and clearly it made an impression. Not that long ago, I was working on an artist talk and saw a group of sculptures I made in grad school next to an image from the Mutter Museum and they were SO similar. It wasn't until then that I understood how much I took in during those trips.

We went to art museums often. Doing so is still important to me. I'm an artist—I love looking at art. When that is no longer the case, I'll know I'm done.

jimi: Why are you here, in Cleveland? As a creative, I struggle to find community here, since always—how have you made roots and why?

ELIZABETH: I am in Cleveland, Near West side. We moved here from Cleveland Heights, which is too suburban for me. We moved… because my husband grew up in Cleveland and wanted to move back. He grew up in Cleveland Heights and knew it, so that's where we started. I lasted 2 years.

jimi: Is there a midwestern aesthetic you pull from?

ELIZABETH: I think my aesthetic is city (just based on where I see other artists doing things that I am doing). Not sure what that means really. Clevelanders are nice. Maybe my aesthetic isn't nice. There is always a bit of ugly in what I make and like.

jimi: I'm not sure Cleveland owns an art movement—am I missing something?

ELIZABETH: What's happening in Cleveland now is really exciting. There's definitely an energy. In ways it reminds me of New York City in the 80s. A sense of possibility and adventure. I love discovering new places, new businesses, new secret gems in town. I like that people lay low here, do their thing.

It's exciting to be part of a large influx of art and artists into a pretty small geographic area. I look forward to spending more time in the area and getting to know more people there. It turns out my mother-in-law grew up in Glenville so it will be interesting to talk to her more about that.

jimi: I have some sense there is a push, pull and release in the work that is hypnotizing. What themes are you exploring?

ELIZABETH: Thank you. I like that.

I always think about containment, confinement, constraint, pressure. Ultimately it's about power. My cycling career has had a big influence as well. What I make and how I make is about exploring, gravity, the body, weight, movement, relationships between one object and another and the occupied space.

jimi: Your work feels disruptive in a provocative way. I mean, it's not for kids.

ELIZABETH: It's interesting you say that because 1) kids love what I make. It's colorful and just begs to be touched. It's yummy. Yes, it's ugly at times and aggressive but there is also a visceral attraction. 2) I am tossing around ideas for FRONT that will involve kids.

jimi: Tell me more about FRONT, and what we can expect.

ELIZABETH: There are a few ideas floating around in my head. I'm hoping my final plans include physical activity, fun, color, pattern along with a subtle shift in what's expected. Discovering stories of current and past residents will be vital.

Time will tell. I tend to contemplate for quite a while then zip into action and experimentation. Being part of the FRONT Madison Residencies is an opportunity to work on a long-term idea. No matter what, I'll continue making sculpture and collage throughout the year.

**David Berkowitz probably did not carry a dog.*

DALE GOODE | CLEVELAND

Golden Boy

by Carlo Wolff

LEFT: Artist Dale Goode with his work, Fork Over My Love. FACING PAGE: Can You Dig It, sculpture by Dale Goode. All photos by Carlo Wolff

The wall reliefs Dale Anthony Goode turns out might well serve as altar pieces in Jimi Hendrix's electric church. Fashioned from the detritus of his Hough neighborhood, they also evoke shrouds, embedding random urban cast-offs in large works that seem to want to break free.

One of six Cleveland artists to be showcased in next year's FRONT International Cleveland Triennial for Contemporary Art as part of the Cleveland Foundation's Creative Fusion program, the tall, wiry Goode scavenges his surroundings for whatever fits his vision. Once he feels the ingredients have reached the right proportion and weight, he puts them together. As icing, he sprays them with auto paint in shades of gold, copper and bronze. Goode has focused on these gleaming inner-city testimonials for 10 years.

Abandoned fences are a common starting point for his recent wall hangings.

"Once I take the fences, I rebuild them, replacing missing wood, like an armature," said Goode. "Once I get these substrates built and they're sturdy enough, I start applying the fabric and different materials—pitchforks, shovels, clothes, shoes, hats, old mop heads I use for hair, sailors' caps, ice skates, roller skates. I first lay the pieces out before I make them permanent. I position them to where they're going to look—it's all spontaneous—and each piece takes on a life of its own."

He said his "baroque ecclesiastical sculptures" express the faith he absorbed attending Elizabeth Baptist Church in his native Kinsman neighborhood. "They have this religious-type quality to them."

Goode grew up as one of four boys and six girls. A graduate of East Tech High School and Hiram College, he took courses at the Cleveland Institute of Art and is finishing graduate studies at Kent State University. He has worked in a variety of media and once created a mural for boxing mogul Don King. On his Facebook page, he calls himself a professional artist and photographer, and his sculptures are of a piece with his photos of abandoned and vacant buildings in the Midwest. Goode cites Illinois artist David Hammons and German artist Anselm Kiefer as key influences.

His work has been collected by the Akron Art Museum, University Hospitals, Case Western Reserve University, the Urban League of Greater Cleveland, the NAACP of Cleveland and the Butler Institute of American Art.

Selection to participate in FRONT "could be a career-maker," Goode said. International artists, art dealers and representatives, worldwide media, collectors, museum directors and curators will be exposed to local and regional talent represented right alongside work of national and international artists.

"They will have to recognize this," Goode said. "They can't ignore this."

MICHAEL OATMAN | CLEVELAND

This Glorious Urban Circus

by Anastasia Pantsios

Andrenee Priest in One Monkey Don't Stop No Show, by Don Evans, directed by Michael Oatman at Karamu, 2014

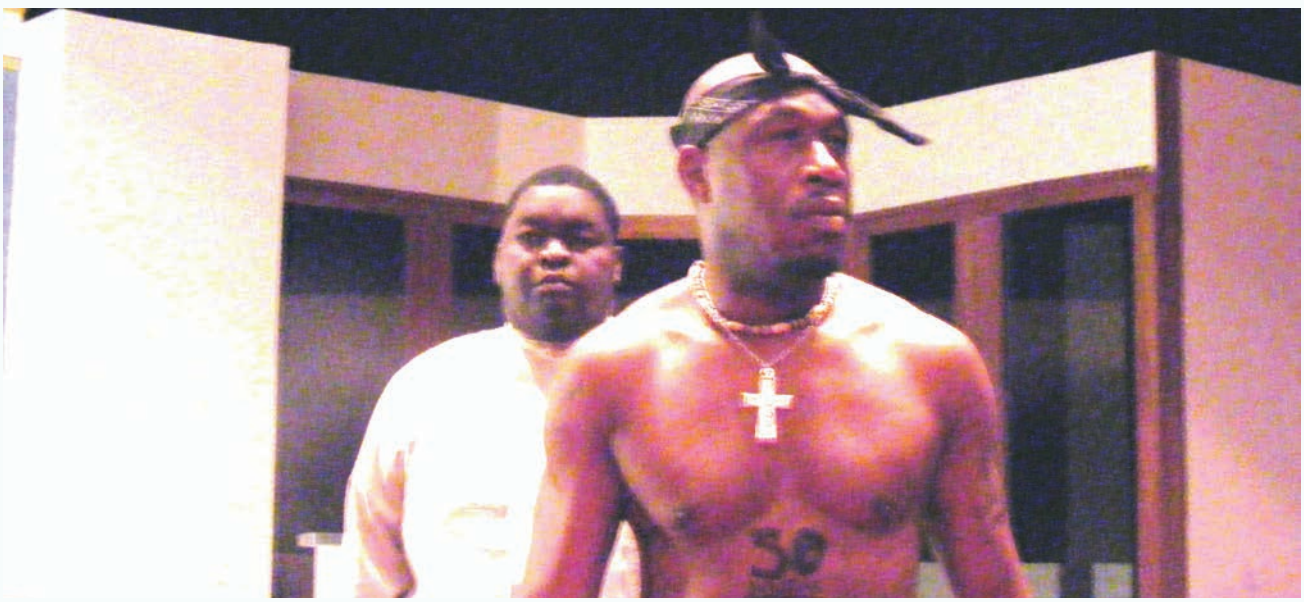
Cleveland's FRONT triennial is primarily a visual arts event. But its choice of playwright Michael Oatman as one of its initial six Cleveland artists through the Cleveland Foundation's Creative Fusion program signals a broader agenda. The selection of Oatman also indicates an attempt to reach out to parts of the urban area often overlooked for trendier and more affluent environs.

Many Clevelanders first became aware of Oatman when he penned his column "This Glorious Urban Circus" for Cleveland alternative newsweekly *The Free Times* in the mid '00s, sharing his observations of being a black man living in the inner city.

Oatman first aspired to be a novelist but discovered a talent for playwriting instead. He earned his MFA in playwriting at Cleveland State in 2008, and accolades quickly accumulated. He was named only the second playwright in residence at the celebrated Karamu House theater in its 100-year history, joining Langston Hughes.

His plays have been widely produced, not just at Karamu but at other Cleveland theaters such as the Cleveland Play House (where he was part of their Playwrights Unit) and Cleveland Public Theatre and in New York City, Chicago, Portland, Omaha and Washington D.C. He's also directed at theaters all over the region.

Oatman earned the Cleveland Arts Prize for an emerging artist in 2011 and won a Community Partnership for the Arts and Culture / Cuyahoga Arts and Culture Creative Workforce Fellowship that same year. He started Phoenix Theatre at the Garden Valley housing



TOP: Scene from Don Evans's One Monkey Don't Stop No Show, directed by Michael Oatman. ABOVE: Oatman's own play, "Before I Die: The War Against Tupac Shakur," on stage at Karamu Theatre during Oatman's tenure as playwright-in-residence, starred Jerome Anderson.

developments, one of Cleveland's poorest and most crime-ridden neighborhoods. He created a stir in 2016 when he had a white actor portray Dr. Martin Luther King Jr., getting national press.

Somehow, as a result of all that theatrical activity, the FRONT curators came across him. "They found me," says Oatman. "Maybe they saw me doing my [Creative Workforce Fellowship] stuff. I did a series of events and there were a lot of people there."

With the development of the FRONT collaborations still in the early stages, Oatman admits he's not sure yet quite how it's going to work, although as a theater artist, he's already well versed in the art of collaborative exploration.

"I don't think they have it figured it out," he says. "I think they wanted a playwright to come and maybe do some kind of ekphrastic thing. Instead of putting down a template, I think they want artists to get artists in the same room to sit and talk about things and develop things. But we've literally just started."

And while his role is just now developing, Oatman says, "I take my cue from Charles Winchester from MASH. He used to say I try to do one thing really well, focus on that and then move on to the next thing. I want to do a really good job and leave the rest to take care of itself. I've been thinking about different ways I can bring value to the project. I just want to make sure I pull my weight and make them glad they chose me."

JULIE EZELLE PATTON | CLEVELAND

UNBOUND

By Jeff Hagan

It's not just that Creative Fusion Madison Resident Julie Patton is an open book—she's several open books, pages fanning, fluttering, in motion. She is a pop-up book, 3-D and surprising; a matchbook, with all its spark and flame and heat and light and char and singe; a how-to; a cookbook; a book of poems; a world atlas, drawing from the places she's been; a family album.

Patton is not concerned about what to call what she does, but she'll settle at times on calling herself any of the following: "ethnobotanist," "permaculturist," "poet," "performer," "artist," "eco-poet" (and, one time, "George"). Believing that the environmental movement has been coopted, she says she prefers the prefix "eco because it relates to 'oikos'," a Greek work that can refer to any of the related concepts of family, family property, and the house.

"This is a home ec project," she says of the art-and-artist-filled three-story-plus-basement apartment building she occupies across the street from the Cleveland Cultural Gardens. Members of the Patton family have long lived in the building which was at one time an example of the African American co-op movement and is now owned by a limited liability corporation called BluesTone Circle LLC. In addition to its life as an art colony and collective headquarters, it has become a museum, archive, and monument to her multimedia artist mother, Virgie Ezelle Patton.

"Because my mother worked in so many media, she was central to so many scenes here," Julie Patton says. The younger Patton grew up in a heady atmosphere surrounded by culture and spiritual exploration.

Her mother's world "often involved contemplative practice and meditation" she says. "You could learn traditional Zen practice here. A man from India taught meditation at my mom's house." Dance pioneer Marjorie Witt Johnson, who founded the Karamu Dancers, lived in the building, and Patton took advantage of the offerings of Karamu House. "Karamu was very dynamic," she says. "It was like the United Nations." Patton also explored the Cultural Gardens and spent nights visiting the Cleveland Botanical Garden, which at the time was not fenced in.

After the world was brought to Patton, she went to the world, first as a student at Antioch—whose co-op format emphasized real-world experiences in far-off places—and then as a professional artist. "I always morph between places," she says. "My work isn't easy to categorize in the U.S."

Despite her self-professed "nomadic" lifestyle and extended periods in New York, there has always been what she calls "an unbroken connection" to Cleveland, particularly to the small patch of Glenville in which most of the members of her large family live. "New York was my town, but Cleveland was my country," she says. She believes Cleveland is a good place for artists—"not too expensive, not too overwhelming." She was always able to find work as a consultant and artist at Case Western Reserve University, the Museum of Contemporary Art, and with art patrons such as Peter Lewis. She's also inspired by the geography itself—"There's a different space dynamic to Cleveland," she says—and by the Lake Erie horizon. "That's like a sheet of paper to me," she says.

Much of Patton's visual work is diverting—not in the adjective sense, but as a verb: she diverts the stream of objects on their way to landfills into her artwork. She takes the world as it's made and remakes it. Curls of planed birch bark wrap around light fixtures and decorate corners of her apartment. A bound, partly burned book sits in a glass-door built-in, its charred remaining pages rewriting the text. A three-panel

FACING PAGE: Portraits by Harald Rumpf, and Paolo Soriano, and performing in Uri Caine's The Othello Syndrome at the 2003 Venice Biennale Music Festival. THIS PAGE, LEFT: Portrait of Julie Ezelle Patton with her cats, painted by her late mother, Virgie Ezelle Patton. ABOVE: Julie Patton, by Harald Rumpf.

screen with nearly identical images on each that depict a dress and legs emerging underneath, while at the top the sleeve straps resemble antlers, recasting the expectation as the eye moves up or down. An altar of assembled objects contains one of the several desert animal skulls apparent in the apartment, along with an electric typewriter, egg carton, artificial flowers, and a framed picture collage of animals surrounding a lion—an homage to her father. ("He was a Leo," she explains.") The art is the process more than the product.

Her written work is equally cut and pasted, words broken and mended into new words. Her contribution to *What I Say: Innovative Poetry by Black Writers in America* (University of Alabama Press 2015), includes "Notes for Some (Nominally) Awake," a poem that stretches across 26 pages, one of which contains a copy of a wire service story about the shooting of a black bear in a New Jersey city. Her work often involves performance and sometimes includes collaboration with musicians. She recently served on the faculty of the 2017 summer writing program at Naropa University's Jack Kerouac School of Disembodied Poetics and she was featured at a Poetry and Music Festival at the University of Pennsylvania-affiliated Kelly Writers House in September.

One of her still-in-progress works is the very home in which she lives.

"This building is part of my poetic practice," she says. "I don't go to the art store except for glue and scissors."

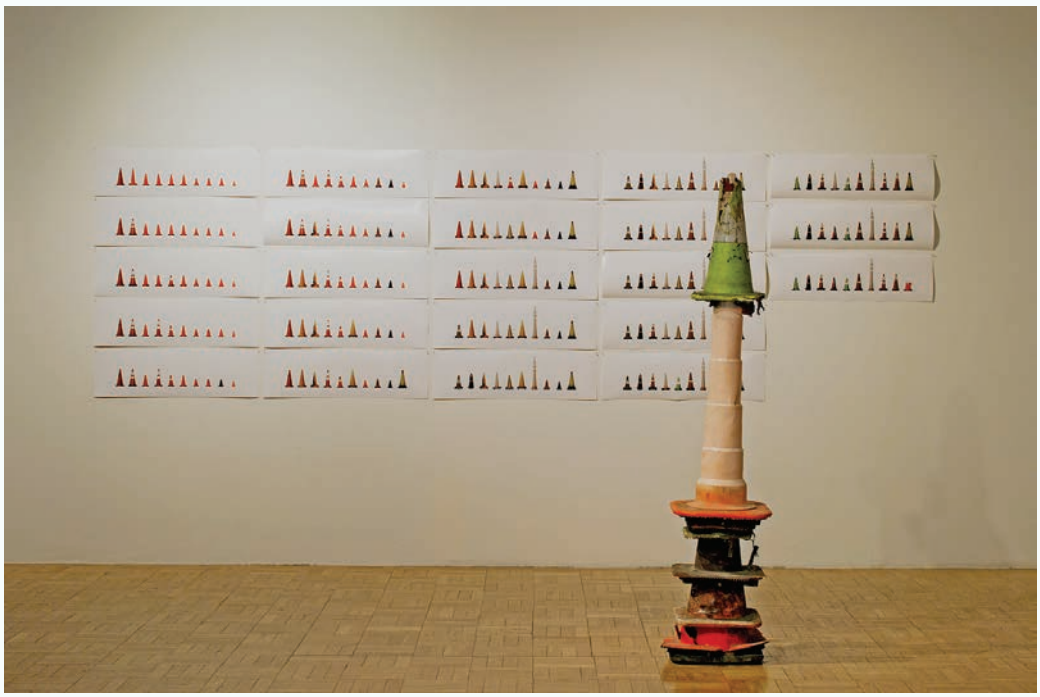
"You get a different aesthetic when you fix things over time," she says. She's even resisted upgrading the building, which would likely involve updates to mechanical systems, including heating and electrical. "No, baby," she says. "I like steam."

"If I had tried to think about an art project and planned it, it would never have turned out so magical," Patton says. "The building is alive."

LAUREN YEAGER | CLEVELAND

LOST AND FOUND

by Michael Gill



Lauren Yeager's studio on the fourth floor of a near-east-side warehouse is filled with the dry humor of accumulated cast-off products, mostly made of plastic. You wouldn't call any of it beautiful, at least not to look at, not in any conventional sense. There are five-gallon paint buckets brimming with drips and smears, mostly white and neutral. There are balls of all sizes and varieties. There are faded, bent, snaggle-toothed combs, and those ivory-colored filter tips from little cigars, and rough, cobbled-together poles made of construction stakes, each carelessly marked with spray paint, marker, or plastic tape for function alone, then put together for no purpose at all. All these are evidence of life. The accumulation of such scavenged objects point to life in the city: what landlords use to freshen up their properties, what construction crews use to mark lines for foundations, toys for children and dogs at parks and beaches, beauty tools, the evidence of widespread bad habits.

"I'm drawn to collecting," she says "You fabricate a goal for yourself. Sometimes I have an idea and collect for it. Sometimes I collect, and an idea comes."

The objects themselves are not funny; these are not ready-mades. Yeager—a sculptor who came from Nashville to study glass blowing at the Cleveland Institute of Art, but who turned quickly toward making conceptual work—brings the dry humor by her presentation and contextualization. There are 32 buckets, stacked one inside the next, fit up tight against a ceiling beam, echoing the adjacent pillars, seeming to do their part in holding up the studio ceiling. She found them, one by one more or less, in the back parking lot. Landlords are always painting. This was originally installed as part of Women to Watch: Ohio, a 2015 exhibit at the Cleveland Insitute of Art, curated by Reto Thüring of the Cleveland Museum of Art and Rose Bouthillier, of MOCA.

Overhead are scores, maybe hundreds of colorful plastic balls, suspended in a net. Nearby, hanging from another pillar, are dozens of necklaces—those plastic cigar ends strung like dangling beads. They have something in common with necklaces we associate with primitive culture—threaded animal bones, or teeth, each representative of a kill, or the commemoration of the associated life. And then nearby there are trays filled with colorful combs: old combs that fell out of pockets or purses, found in parking lots and on sidewalks and beneath park benches. Pinks and blues and greens and browns, bone-colored

FACING PAGE: Cone Trade, installation, 2015. ABOVE: Throwed Cones, installation and photo, 2017. RIGHT: Trash Cans, installation, 2017

combs. All these accumulated objects together might seem just like that, accumulations for their own sake, but to Yeager they were part of a larger installation and performance. They were inventory for her work in the Waterloo Sculpture Garden in 2016, and then at Waterloo Arts Festival: Balls, Combs and Necklaces was a store. Yeager staffed the counter, clear-eyed, straight-faced, deadpan: Balls, combs, and necklaces for sale. She'd take any reasonable offer. But it had to be a reasonable offer. None of this lowball stuff. You had to really want it. She had a friend working the counter with her, but she had to kick him out. He kept breaking character.

Yeager says lately her sculptural work has turned a bit to a focus on documentation by photography. On one wall a matrix of photos of plastic cones from road construction sites shows an astonishing variety of sizes, colors, shapes, and patterns. All the photos have the same number of cones positioned in the same way, and they are mostly the same, but from one photo to the next, one cone is swapped out with another, making for a gradual evolution, like change ringing bells at an Anglican church. After a certain number of rounds, it's completely different.

Next to that is another photo of cones, Throwed Cones, a scattering of them in the road, tossed from the roof of the building and then photographed from above. Some landed upright, but most are on their sides. Entropy rules. Is this a crime scene? What happened here? Yeager means not to tell a story, but to give just enough information to make you wonder. It has a little bit in common with an Andy Goldsworthy photodocumentation, but if the Scotsman were interested not in nature, beauty and its order, but instead man-made, city life, its randomness, and the potential humor to be found there.

Yeager doesn't have a plan for her work during the Madison Residency as part of the Cleveland Foundation's Creative Fusion program, preferring instead to let something present itself. But her interests have plenty of possibility for revealing the city to its residents. "Lately I've been thinking about things in terms of their origin story. How did it happen?"

But it's more about enabling viewers than about story telling. "I'm not telling you the story. You are telling it yourself. I want the material to be accessible and easily spark analysis or give gratification. That's why I like found objects, because they have layers to their story."

Installation from recycled signage, by Dana Depew, from Readapt (June - September, 2016) at the Massillon Museum

GROWING THE PIE, PART IV: NEW TOWNS, REGIONAL MUSEUMS CAN HELP ARTISTS GROW CAREERS

by Karen Sandstrom

Cleveland artist John Carlson was in Manhattan years ago, pounding the pavement to make connections in galleries he hoped might show his paintings. Buoyed by recent acceptance into a well-respected show in Ohio, he made a point of dropping into a gallery owned by the very selective New Yorker who had juried him into it.

Carlson introduced himself to the woman working the gallery floor, chatted for a bit, and handed her his business card. On his way out the door, he thought of something he meant to ask. He turned around just in time to see her toss his business card in the wastebasket.

"I walked outside and had that hollow, weird feeling in the pit of my stomach like you got when you were a kid and you were busted for something," Carlson said.

Gut-wrenching as the experience was, he has had plenty of successes since then. In August, his work was accepted into the Bowery Gallery Annual Juried Competition in New York. Closer to home, the Massillon Museum in May presented *Paintings and Drawings by John W. Carlson*. He remembers the thrill of receiving an acceptance letter for his proposal for the solo show. "It's a *museum*," he says.

Plenty of Cleveland artists would like to follow a similar path in broadening their audience. The good news is that there is an almost endless list of venues with strong reputations that are also receptive to new talent.

Judith Brandon has made a career selling her large, ethereal drawings and paintings based on nature and weather. She racks up a busy exhibition schedule with shows in Ohio, Pennsylvania, West Virginia and beyond.

"Honestly, it's my belief that most greater Ohio galleries are willing to look at proposals from Cleveland artists," Brandon says. Off the bat, she cites the Coburn Gallery at Ashland University, Mercyhurst University in Erie and the Decorative Arts Center of Ohio in Lancaster, as well as the Southern Ohio Museum, Parkersburg Art Center in West Virginia and Sinclair Community College in Dayton.

Those are in addition to venues like the Canton Museum of Art, the Mansfield Art Center and the Youngstown-based Butler Institute of American Art, where Dr. Louis Zona says Ohio artists are shown right alongside national exhibitions.

The Massillon Museum, which hosted Carlson's solo show, last year invited 10 artists from across Ohio to make work using museum objects or archives as inspiration. "Due to the concentration of talent and the receptiveness of Cleveland artists to the call for participation, half of the artists in the exhibition hailed from the Cleveland area: Dana Depew, Kristen Cliffel, George Kozmon, Melissa Daubert, and Gina Washington," said curator Heather Haden.

In Oberlin, the Firelands Association for the Visual Arts presents juried and invitational shows, and has a strong track record of exhibiting Cleveland artists. Reid Wood, a founding member of FAVA who also sits on the exhibitions committee, mentions Michelangelo Lovelace, George Mauersberger, Susan Danko, and Kevin Kautenburger as among Clevelanders who have shown work there recently.

"In 2009, we had a group show of glass artists, who I believe were all from Cleveland or the area," he said. "In 2016, we had a group show of glass artists and paper artists, all of whom were from Cleveland."

Wood says the exhibitions committee reviews proposals at twice-yearly meetings, and he also seeks artist suggestions from Cleveland-area venues such as The Sculpture Center, the Morgan Conservatory and Zygote Press.

Farther afield, at the Fort Wayne Museum of Art in Indiana, spokeswoman Kaitlin Binkley says the team involved with exhibitions is open to new artists in two different ways: display in the museum or representation in the Paradigm Gallery.

"We rarely select artists for [museum] exhibition by way of their solicitation," Binkley says. "That's not been proven to be as quality a source of exhibition content, as most national-level artists are not actively soliciting for exhibits."

But as for representation in the museum's Paradigm Gallery, "We do find most of our artists by visiting art fairs and artwork submissions," Binkley says. "We are looking for excellence in craft, and we judge submissions based on our confidence in the work selling. For example, an artist working in glass must be a master at what he or she does and the work must be priced to sell. Work that sells in the Paradigm Gallery generally includes work that could be displayed in an office or a home and is reasonably priced for what it is."

Many galleries and museums publish guidelines for artist proposals—or statements indicating that they don't accept any. Websites don't always include details on how artists can put their work in the best light, but gallerists advise knowing the basics of professionalism.

"I think this advice applies to any venue an artist is approaching for an exhibition," says Reid Wood. "Visuals of the work should be well shot—not out-of-focus, not poorly lit, not with distracting images in the background. A corresponding numbered list of the artworks should be included with title, size, date, medium for each work; a CV and resume should be included. A proposal statement should be included."

John Carlson, left, at the Massillon Museum

TOP: Ceramics by Kristen Cliffel at the Canton Museum of Art. ABOVE: Works of John Carlson at the Massillon Museum of Art.

In addition to expanding their reach via geography, artists may benefit from engaging in well-chosen special projects or by presenting work in non-traditional settings. Judith Brandon's first large-scale solo show, *A Crash of Rhinos*, featured 72 works at Cleveland Metroparks Zoo. It grew out of a year's worth of drawing at the zoo, including making footprint art with the resident baby black rhino, she says.

The exhibition proved to be a seminal experience. "I was able to give a portion of the money to the International Rhino Foundation. Giving back and raising awareness of imminent extinction was the intent of the show," she says. "I made connections to a public that normally would not step into a gallery. And yes, they bought art."

"It's important for young artists to know that you can create anything you want to, but you have to make a commitment to yourself to do it and know that if it's going to be great, you will most likely be very uncomfortable," Brandon says. "Showing at the zoo didn't win me points in the arts community, but it gave me an experience that still resonates strongly in my life."

Carlson has a few words of advice, too. He's believes in visiting galleries and museums before asking them to show his work. He makes notes about artwork that catches his eye so he can converse thoughtfully when he does approach a director or curator.

"A lot of gallery owners put a lot of work into what they do, and they're proud of it," Carlson says.

And although personality alone won't get an artist a solo show, it doesn't hurt to be social and personable. "That has worked wonders for me, being nice," Carlson says. "It has carried me through."

This is the fourth in a series of articles called "Growing the Pie." Through this series, from the perspectives of commercial galleries, individual artists, major efforts like FRONT International, and through opportunities available at regional institutions, CAN has been exploring efforts to reach beyond the Cleveland art market—by taking Cleveland art to other places, bringing it to the attention of collectors beyond Northeast Ohio and by bringing them here. Our intent is to help artists understand the possibilities, and learn from what others have tried and learned in the process. "Growing the Pie" is supported by a project grant from Cuyahoga Arts and Culture.

Sources & References for this story

John Carlson
Judith Brandon
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Parkersburg Art Center (West Virginia)
Sinclair Community College (Dayton)
Canton Museum of Art
Mansfield Arts Center
Dr. Louis Zona, Butler Institute of American Art (Youngstown)
Reid Wood, Firelands Association for Visual Arts (Oberlin)
Kaitlin Binkley, Fort Wayne Museum of Art (Indiana)

Collective Arts Network 2017 Annual Campaign

IF YOU READ *CAN*, you know 2017 has been a growth year. Our membership of galleries, museums, studios, and individual artists continued to grow, and we continued to keep you informed via *CAN Journal*, CANjournal.org, our weekly e-newsletter, and of course reviews on CAN Blog. We also covered the Cleveland Foundation's Creative Fusion program, including the Cuba cohort in English and Spanish. And through the program, we hosted Cuban writer/editor Laura Ruiz Montes, who wrote for *CAN* about Latino artists in Cleveland, and collaborated with Waterloo Arts to present an exhibit of Ediciones Vigia artist books, *From the San Juan to the Cuyahoga*. We created networking events to launch each of our print issues. And we announced big plans for next year—including the first CAN Triennial, representing artists and galleries on the international stage created by FRONT in July 2018.

Now it's time to ask you to help us keep doing this important work—providing communications infrastructure for the visual arts in Northeast Ohio. Watch your mailbox, but there's no need to wait: Please join these campaign leaders in helping CAN continue to serve the galleries, museums, and studios you love by being as generous as you can.

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STAY IN TOUCH

by William Busta

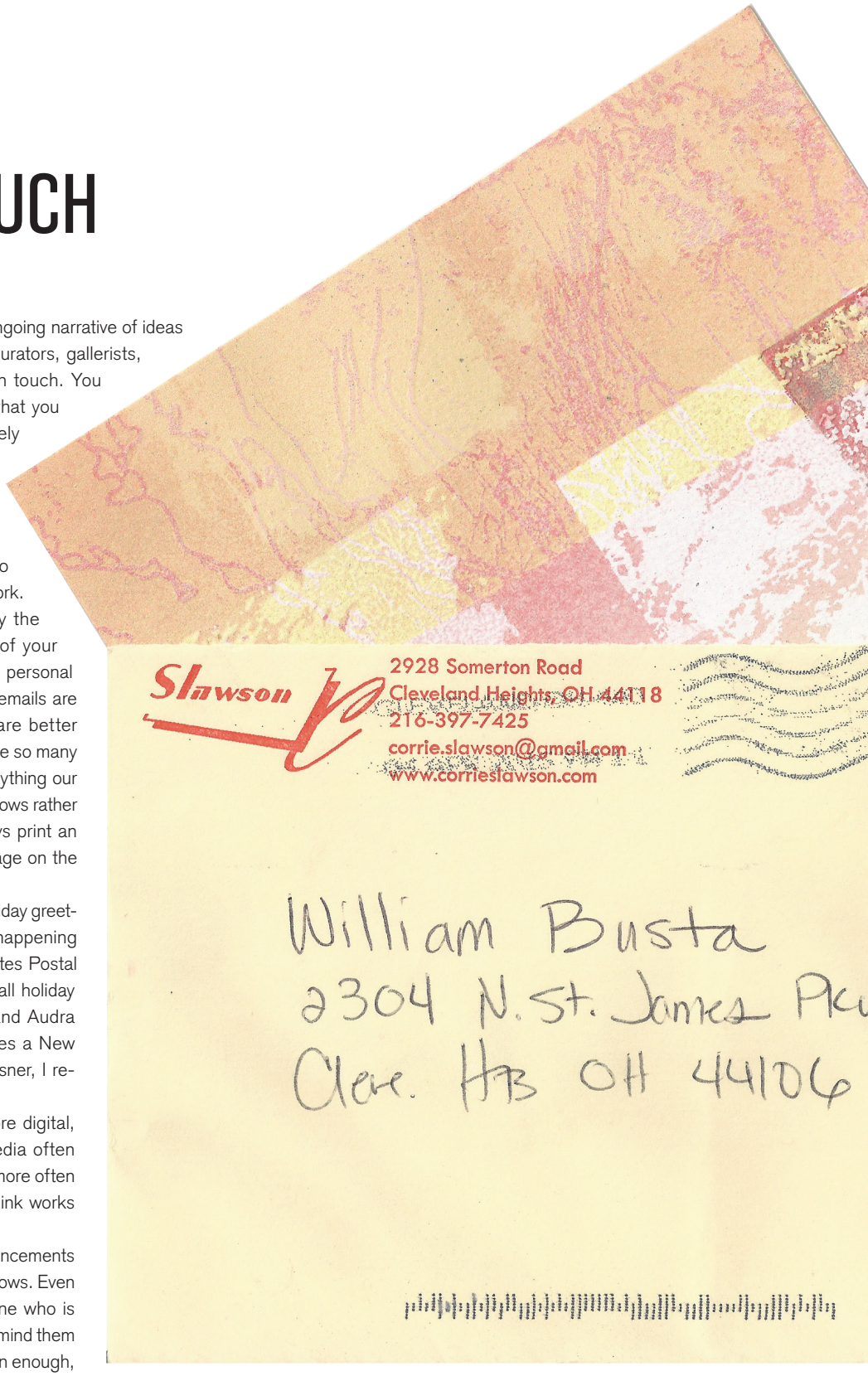
If an artist wishes to stay part of the ongoing narrative of ideas that is part of the intellectual life of curators, gallerists, and art patrons, they need to stay in touch. You can't presume that people will know what you are doing—or even that you still actively work as an artist—simply because you have a disciplined, productive studio practice and you regularly exhibit your work. In contemporary life there is a lot of competition for attention. It helps to occasionally remind people about your work.

How do you stay in touch? Possibly the best way is to send announcements of your exhibitions. Paper announcements with personal notes are the most effective. Personal emails are better than bulk emails; bulk-emails are better than Facebook (gallerists like myself have so many *friends* that our feeds don't include everything our *friends* post). If you tend to be in group shows rather than one-person shows, you can always print an announcement for a show with your image on the front. Postcards are inexpensive today.

More elaborately, some artists send holiday greetings with original art. (This has been happening as long as there has been a United States Postal Service.) Every year I've received a small holiday silk-screen print from John Pearson and Audra Skuodas. From Chris Pekoc, sometimes a New Year's card shows up. From Martha Posner, I receive a print copy of a digital Valentine.

While the world moves more and more digital, announcements sent by electronic media often receive only a glance. Paper media are more often saved. However, always do what you think works best for you and your work.

How often? You should send out announcements of all one-person and important group shows. Even if you are staying in touch with someone who is living far away, the announcement can remind them that you are actively exhibiting. (And often enough, your northeast Ohio patrons will travel as far as New York to see an exhibition of your work.) For curators or gallerists, you might send a group of images when your work takes a new direction. Sending too much too often dulls interest as much as not enough.



Don't always expect immediate response. Hildur Ásgeirsdóttir Jónsson was selected in 2006 to have a studio visit as part of MOCA Cleveland's Nesnadny + Schwartz Visiting Curator/Critics Program. The visitor, Katy Siegel, a curator at the Rose Art Museum at Brandeis University, was positive and encouraging. Hildur responded by sending, about once a year, images of her current work and a note about her current exhibitions. Typically, curators receive a lot of mail, electronic and otherwise, but they often pay attention to everything, even though they may not necessarily respond. Hildur did not expect

response—her contact was not about personal relationship but about doing the job of an artist to keep in touch. Almost a decade later, Hildur was contacted by Katy Siegel, inviting her to be in the 2015 exhibition *Pretty Raw: After and Around Helen Frankenthlaler* at the Rose Art Museum. It was an influential and important exhibition, widely reviewed and discussed.

I first met Brinsley Tyrrell in 1980, when I was director of the New Organization for the Visual Arts. We talked regularly and I attended exhibitions of his work from time to time, but other than a group show or two, I never invited him to be a gallery artist. In 2006 he began a series of large glass enamels, and suggested I take a look at a commission that he was completing with this new body of work. I stopped at the West 117th Street Rapid Station where he was installing and then visited his studio to see more of the works in that series. It seemed a good fit for my gallery for a number of reasons, and in 2008 I presented the first of his four successful shows there.

From my point of view as a curator and as an art dealer, I always had an interest in what Brinsley was doing, but I never felt an urgency to show it. With the enamels, it seemed the right body of work at the right time. As it turned out, both artistically and in terms of sales, it was the right decision. In part because of renewed attention that he received for that body of work, Brinsley Tyrrell won the Cleveland Arts Prize Lifetime Achievement Award in 2011.

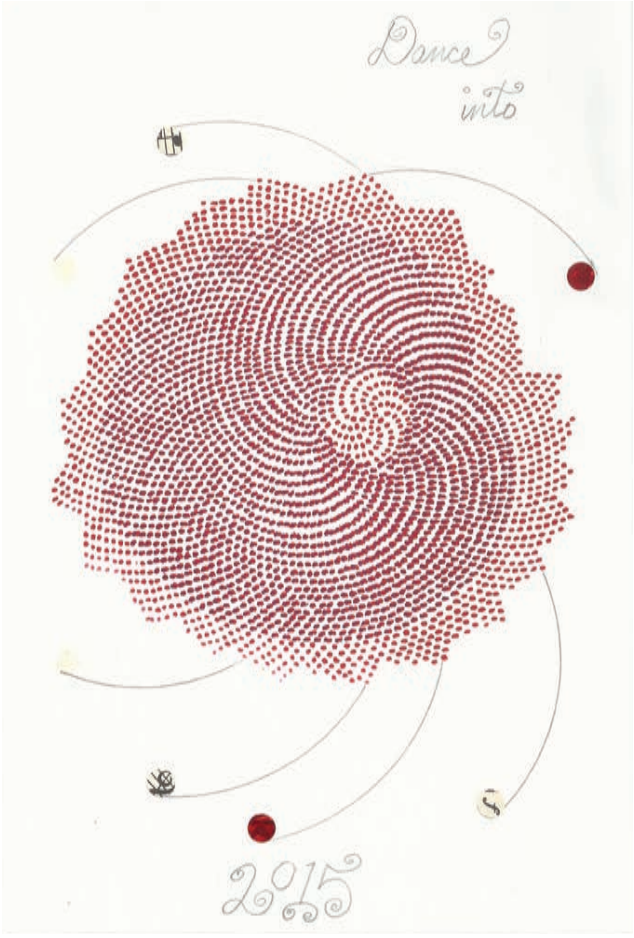
I had a studio visit with Thomas Frontini based, in part, upon his works in the 1990 May Show at the Cleveland Museum of Art. The work did not seem to be right for me at that time. I remained aware of his work through his exhibition announcements. He stayed in touch. Ten years later, with his work changing over time and my eye changing over time, I had another studio visit. I then scheduled the first of what led to several popular one-person shows.

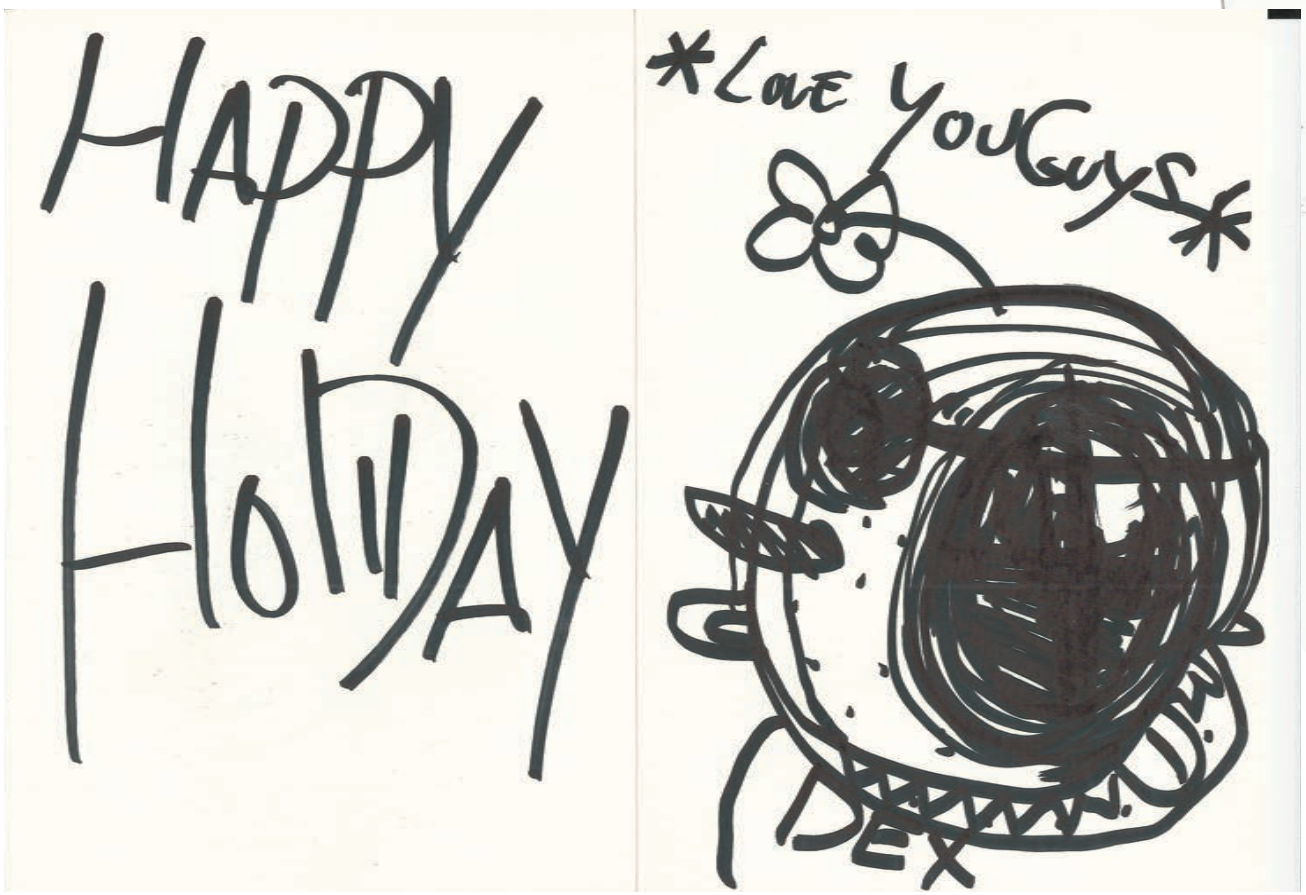
Curating is as mysterious a process as making art. There's a lot of paying attention to detail, gathering of information, paying attention to contemporary currents, and then, at the end, intuition. Often enough I made good choices at the right time. Several times, however, the artists were making the right art at the right time but for some reason I could not see what they were doing. I've cautioned classes of younger artists that if they are truly doing wonderfully creative work that is pushing the contemporary edge as well as being completely honest, I probably will not like it when I first see it. New art takes time to understand. I am grateful that many artists stayed in touch over time, so by seeing their process and development, I learned to understand what they were doing.

Who do you stay in touch with?

My father told me a story about a friend of his that was looking for a job. It was just after World War II and a recession made it difficult to find a job. He applied to an insurance company for a job selling life insurance and other investment products. After several interviews he was called back again and found himself speaking to an executive who was responsible for his region. After a short discussion, the executive asked him for 25 more references. My dad's friend was stunned, and had to admit he did not have that information offhand. The executive handed him a phone book (which had all phone numbers and addresses). The friend went to an outer office and completed his task, mildly irritated. He handed the paper to the executive who just handed it back: "You are hired. Here is a list of your prospects."

Your contact list starts with people that you know. For artists at the beginning of their careers, the people who are most likely to purchase their work are people that they have known through their lives—everyone from their babysitter who had blue hair and a ring in her nose to their Aunt Martha who crocheted tea cozies in fuchsia and ivory. Add your doctor and dentist and tax preparer too. People who you know are more likely to be interested in your work than people who you don't know. Even if they don't know much about art or have much interest in art, they know you, and your work will often have a way of speaking to them.





As your career develops, add to your list the people who have purchased your work. People who are likeliest to purchase the work of an artist are people who already own work by that artist. It is true that "most likely" may not be very likely at all—but still more likely than a list of reputed art patrons who don't know you. Eventually many artists find a patron or patrons who collect their work on a regular basis. I know of one Cleveland artist who had patrons purchase hundreds of works; on a much smaller scale, I have work by Michael Loderstedt in almost every room of my house. Stay in touch with your collectors and they will promote your work to the people who they know. Be patient even if it feels like someone who enthuses about your work is never going to be a buyer. Sometimes a patron is waiting for the right piece (for them) to purchase and invite into their home. And sometimes the patron is saving up (aside from all of life's other obligations) to have enough money to make a purchase.

Any curator or gallerist who has included your work in a show should be on your list. Sometimes a curator's or gallerist's interest is waiting for the right exhibition to include your work; sometimes they are waiting for the right body of work in your career. Be patient. There's an annoying habit of critics and curators to be minimally responsive before they decide to do something with an artist's work and then to be outlandishly enthusiastic afterwards. There are good reasons for this. Unless and until a gallerist or curator is sure of their intention to work with an artist, it is misleading and in some ways unprofessional to raise expectations.

Stay in touch even if you are not sure you wish to work with a gallerist or curator. In 2009 William Busta Gallery artist Tim Callaghan curated a show of artists who he knew when he was a student at the Cleveland Institute of Art. I was especially taken with the work of one of the artists, and complimented and encouraged. Although I usually only represented artists who lived in northeast Ohio and this artist lived elsewhere, I started thinking about the gallery representing his work. However, I never heard from the artist again, even when he had a show in Cleveland two years later. I understand that some artists might reasonably have chosen to not exhibit in my gallery. There have been several artists with their own good reasons that made that choice—but that was not the case for this artist. As I later learned, it was just bad manners.

Staying in touch means creating and maintaining a good contact list with everyone who has expressed interest in you or your work. As much as possible, have land mail, email, and telephone information. When an artist starts to work with a gallery, one of the most important assets that they bring is their list of people who have purchased or otherwise indicated an interest in their work.

Up to this point in this series I have written about what I have observed that most successful artists do. This article is a departure.

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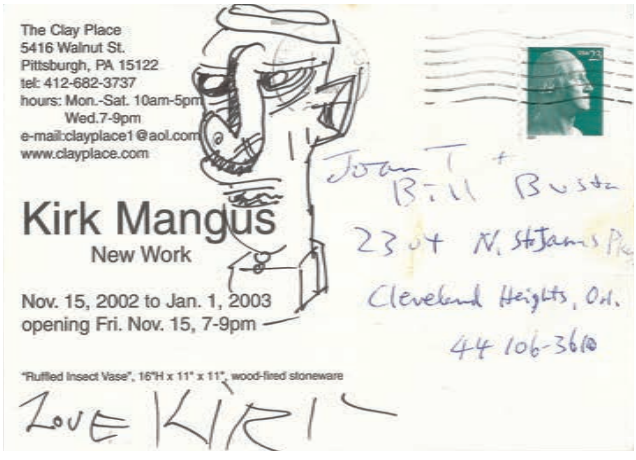
SEASONS GREETINGS FROM MY STUDIO TO YOU!
Hope you and Joan have a joy-filled holiday season! I look forward to upcoming exhibitions in the gallery in 2014. Thanks for all the support.
All my Best, Christi Birchfield



Many successful artists do stay in touch, but many don't as well. Whether because of indolence or disinterest, many don't pay much attention to the creation and maintenance of their contact list. Artists miss a lot of sales that way. They also miss a lot of opportunities. Keeping in touch can be the difference between a modest career and a successful career.

It does not take that many patrons and curators and gallerists and critics to make an artists' career. It does not take that many patrons and critics to support an art gallery. Over the course of 26 years selling art, fewer than 100 patrons accounted for 80% of my sales. It is a person-to-person business for artists as well as gallerists. Maintaining my mailing list and staying in contact was one of the most important parts of my work. Unlike many other exhibition places, I regularly added people to my mailings who never asked. I also regularly dropped people from my list who had not purchased and never showed interest in doing so. It was something I worked on several days a week.

But when editing your contact list, be careful as you subtract. Curators who lose their jobs often pop up somewhere else and are influential again. Patrons who stop buying start buying again. Gallerists who close galleries often open galleries again. Even retired gallerists sometimes have some residual influence. Stay in touch.

Stay in Touch is the fourth in a series of articles based on lectures William Busta presented at art schools and universities in northeast Ohio over the past 25 years. Busta says, "The series is not so much advice, as what I observed that most successful artists did." Other titles in the series are: Make Art *(Spring 2017),* Know Art *(Summer 2017) and* Show Up *(Fall 2017).*

ART COLLECTOR AND GO-BIG DEVELOPER HO A CULTURAL HUB

by Mark Oprea

For nearly thirty years, the five-story George Worthington building—a T-shaped red-brick structure hidden behind the St. Clair Avenue and West 6th Street strip—sat inactive. From the 1980s though the millennium, office buildings were sparsely populated, or housed low-income artists as illegal squatters (the Bradley Building being one of them). A few art galleries came and went. The district was SPACES's first home. But while warehouses as artist hives have sprung up routinely in neglected, marginalized, dirt-cheap neighborhoods, the idea that an upscale neighborhood other than University Circle could be artist-friendly, particularly on a warehouse scale, remains new.

Today, Neil Viny aims to be one of its propagators.

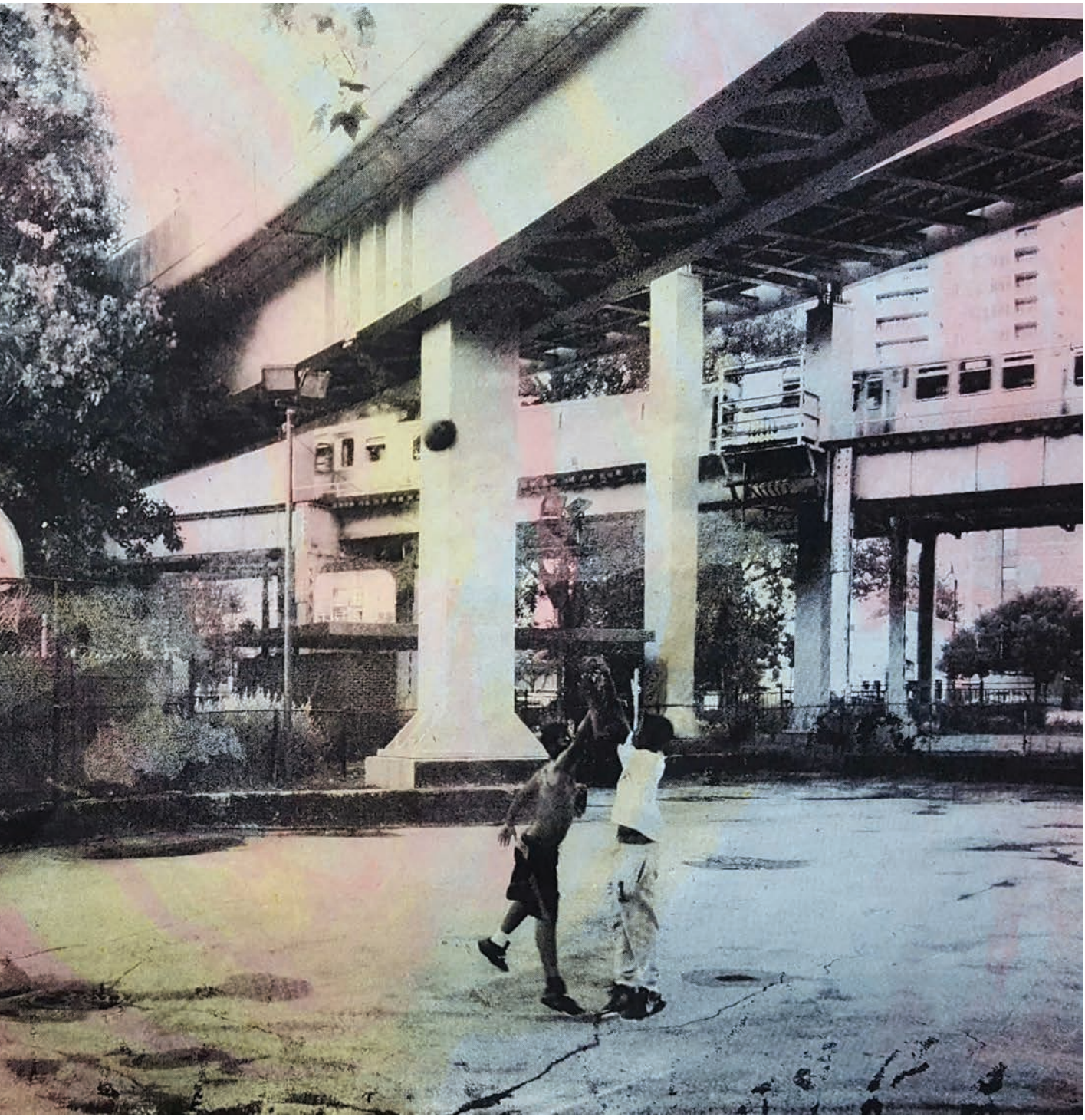
On a bright day in September, Viny, president of The Dalad Group, walked the Worthington building he's controlled since the 1980s with a team of artists, designers, and his wife, Amy. "There were no windows here," he says, pointing to the interior view of a courtyard, "only brick walls." Since late 2013, when his new Worthington Yards project received $5 million in historic tax credits, Viny's Dalad Group spearheaded a singular renovation project full of relevant undertones to the city's art sphere: Viny decorated the five-story complex's halls and open space entirely with local art. And for the big pieces? A fully-operational gallery, prepped for the frequent showing.

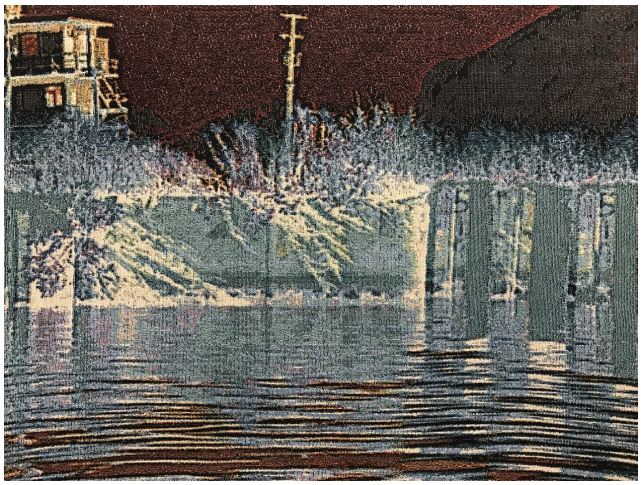
"We want to create a special place," Viny said, walking around the site in a dress shirt, white with blue pin stripes, tucked into slacks. "If we can provoke thought—or emotion—that leads to conversation, gets people interested in gallery talks, then hopefully we build community, and that's what we're trying to accomplish."

To do this he's partnered with Liz Maugans, the 50-year-old soon-to-be-former director of Zygote who is stepping down from her two-decade role to head Worthington's gallery (called YARDS Project Space) come January, and curate its quarterly shows. And the Maugans-Viny duo seemed bound to exist long before Viny's build. Ever since the developer began sponsoring a poster project for PechaKucha Cleveland's quarterly speaker series in 2013—produced through Zygote—a partnership between the two has been in the works.

Viny's foray into art collecting and promotion isn't any off-chance, light-bulb-lit idea for Dalad's $30-million project. Before meeting, both he and his wife had darkrooms, and in Viny's twenties, he began collecting photography. His office today boasts around fifty prints. Although Viny denies that he was an aspiring artist himself—he accepts the term hobbyist—his recent project is undeniably an homage to the title: more than two dozen artists supplied more than fifty works of art to Worthington, from Russian takes on East Cleveland to indoor sculptures built by MFA students at Ohio State University. Even his son

OPES TO TURN WAREHOUSE DISTRICT INTO





Developer Neil Viny with Worthington Yards curator Liz Maugans.

TOP: Jacquard Tapestry by Michael Loderstedt.
BELOW: Photo print by Bellamy Printz

Jeremy, a graduate student in design at The University of Washington, built all of the benches in the elevator lobbies.

The result is a two-fold shock: local artists have a hungry buyer downtown with a heart set on shaping the Warehouse District à la Gordon Square. The other is generational. "The gallery," according to Liz, "hopes to build a market for entry-level millennials to buy art."

As a Petri dish of encouragement, Viny pursued a gallery under a multi-faceted belief that the more millennials trust and feel comfortable with a gallerist or art consultant, the greater the trajectory towards the cha-ching of in-house acrylics. (Artnet lists "trust" as one of the top grabbing points for millennial buyers). It's also why he and Maugans are orchestrating artist meet-and-greets in the gallery, and evening trips to area studios. To Maugans, who worked part-time as a bartender in the Warehouse District when she was a 25-year-old budding printmaker, Viny's philosophy was directly in line with her take on the industry.

"When you get to see someone's practice and their process," she said, "it's almost an instant sell." She added, "To be an artist who loves promoting other artists? That's like the icing on the cake for me."

And in the years Worthington's been in the works, Viny's Rolodex has been increasing tenfold. For one example, to fill a large white wall in the fifth-floor elevator lobby, he tapped the mind of Bruce Checefsky, a photographer and filmmaker born near Scranton, Pennsylvania. Checefsky, knowing the stakes, didn't opt for a safe piece: he repurposed a desktop scanner to "scan" a series of red zinnias grown Monet-style in his backyard in Tremont. The result—an 11-by-18-foot mural print hazy with digital noise—turned out, for Checefsky, not only a big sell, but a new realm of possibility

"I'd been doing this for six, seven, eight years," he said, standing in front of Red Zinnias. "But this was the first time I'd ever done it on this scale. I mean, Neil just liked my work, and said, 'Let's try and blow this up into a mural.'" Checefsky laughs. "So we did."

"I think it works really well," Viny added. "When the elevator doors open, you feel like you're entering a surreal environment, partially of the digital era and partially pre-historic."

Even though Worthington is not alone in trying to build up the Warehouse District as an art hub—Harris Stanton Gallery and Shaheen Gallery are both a block away—the five-story complex seems to occupy a special place in Cleveland's apartment boom. All 98 one- and two-bedroom suites are fitted with black-framed 10- or 12-foot windows, wrought-iron balconies, Kohler-style bathrooms complimented with red brick and chalk-white pillars. Its model suites are straight out of *Dwell*: natural-aura ceiling lights, chrome-plated washers and dryers. Below, in one of two courtyards, a half pergola opens with stone seating. "The east courtyard gives you a commanding view of the city," Viny said. "The west courtyard, with the pergola, walkways, Corten steel dividers and landscaping, creates a geometry that hopefully makes for its own attractive view."

At the end of the Worthington tour in September, as buzz saws hummed against the loud beep of cranes, Viny's mood was hopeful. By the end of the year, he aims to have most, if not all, of the 98 residences filled (two artists and art buyers so far). Maugans is already busy filling out 2018's calendar with "emerging and underrepresented artists." And who knows? It's possible that Viny's predilection for boosting nearby artists could spark the curiosities of other developers. An approach he admits is still very much "an experiment."

"Sometimes you do something and the marketplace starts to adopt it as a new standard," Viny says.

THE SEISMIC POWER OF WOMEN IN ART: OBERLIN'S ALLEN MEMORIAL ART MUSEUM PRESENTS *A CENTURY OF WOMEN IN PRINTS*

by Douglas Max Utter

Jean Kubota Cassill, Full Sky - Empty Sea, 1972 (intaglio print)

"Excellence has no sex," the German-born American artist Eva Hesse once remarked in an interview. That unassailable truth is born out in *A Century of Women in Prints, 1917-2017*, on view through December 17 in the Stern Gallery West of the Allen Memorial Art Museum in Oberlin. Curated by Andaleeb Badiee Banta, with the assistance of Oberlin student Claire Rasmussen and curatorial intern Kylie Fisher, the diverse selection of fine art prints, all made in the past century by women artists, was culled from the museum's superb permanent collection. International contemporary and historical prints have been a primary focus at the Allen since its founding, and the present group is, among other things, a tribute to the museum's longstanding progressive collecting practices.

It is also a part of the museum's centenary celebration, and reminds visitors that in the not-so-distant past the mechanical, workmanlike nature of the printmaking process was considered a boys-only medium (like so much else). From this standpoint of technical prowess, what is striking about these works, perhaps as much as their significance on the battlefields of gender, is their variety in terms of media and process, subject matter, style, and nationality. The two dozen or so works on view run a gamut from Käthe Kollwitz's stark Weimar-period woodcuts, to a 1990 two-color lithograph by Kiki Smith, and a 2004 digital print made with bubble wrap on photo-sensitive paper by Korean artist Koo Kyung Sook in 2004.

The Allen is home to the Eva Hesse archive, so it's no surprise that two of Hesse's early etchings, made when she was 22 years old (and still studying at Yale with Josef Albers), are included here. They are semi-abstract compositions executed in what is, in contrast to her later work, an uncharacteristically traditional, even conservative medium. Yet of all the artists in this show, the proto-feminist, foundational postminimalist Hesse has a particularly strong claim on the interests of our own time, grabbing flotsam from the currents of contemporary life and conceptually reconfiguring the hidden sensuality of goopy or bristling materials. A few years after making these two prints, Hesse began working in materials like latex and wire, or wool, although she also continued to make paintings on canvas until her untimely death from cancer in 1970, at age 34. It's fascinating to glimpse the excellent

PREVIOUS PAGE: Air Frame, from the portfolio New York Ten, (On View), 1965, Artist/Maker: Helen Frankenthaler, American, 1928–2011, Serigraph, Overall: 22 x 16 15/16 in. (559 x 430 mm) Ellen H. Johnson Bequest, 1998.7.7.3. ABOVE: Eva Hesse, Untitled etching with aquatint, 1958

work she was doing earlier, in a more abstract expressionist phase.

Many—even most—of the artists on display were revolutionary in their way. Audrey Flack, the renowned photorealist painter (also a one-time student of Josef Albers) is represented here by a color lithograph called, Macarena Esperanza. It's a photograph taken by Flack during a trip to Spain, based on a very famous 17th-century statue of the Queen of Heaven and patron saint of Seville, by woman artist Luisa Roldán. Flack has made art and also written (as in her 1986 book Art and Soul) about matters both spiritual and feminist, concerns powerfully folded together in this image.

Kiki Smith, likewise, is a contemporary artist whose work is very hard to categorize. The untitled lithograph at the Allen exhibit is quite abstract and may represent a knot of hair (a quintessential feminist subject), but in general her work since the 1980s has tended to be markedly imagistic, taking place at the edge of narrative or myth and concerned equally with emotional states and the physical facts of the human body. The sheer deadliness of life, wound around with the mists and mysteries of dream and the psyche, are most commonly her subjects.

Of critical importance in the history of German Expressionism and printmaking in general is the seminal early-20th-century artist Käthe Kollwitz, represented in the show by a group of four, typically high-contrast woodcuts. The extent of influence Kollwitz and her heartfelt, gut-wrenching socialist images has had on 20th-century art and politics would be hard to overestimate. Like so much at the Allen, these are international treasures.

Also of great interest, and of real importance to the ongoing revolutions of class and gender represented by the Allen's collection, are the artists seen here who enjoy less attention at the moment. Athena Tacha, for three decades an Oberlin-based sculptor and educator, whose work can be seen in many northern Ohio museums and on campuses, has had a broad impact on the understanding of environmental site-specific and conceptual art. Her monochromatic, inkless, color-free 1977 embossed Dutch paper print brings three dimensional themes of material manipulation and natural repetitions into printmaking—a kind of visit to Flatland. At another end of the temperamental spectrum, long-time Cleveland-based Japanese American artist Jean Kobota Cassill is represented by a profoundly poetic 1972 intaglio titled Full Sky – Empty Sea. Like so many of her works, this one is a masterpiece of attention to plate and tonal qualities. The longer you look, the more you see, in a delicate world of tactile variation. The windswept forlorn places Kubota represents are like those storybook paintings that have the power to absorb the viewer into another world.

Tectonic shifts in attention, in scale, in value and focus are among the slow shocks and great benefits that feminism has brought to our era, in part through the engagements and conversations of contemporary art. To whatever extent is possible in a small, even modest, exhibit like this one, the outlines of a great cultural transformation nevertheless emerge, reminding us how transformative art can be.

JULIA CHRISTENSEN HAS US ALL WAITING FOR A BREAK

by Brittany M. Hudak

"Ice is complicated," explains Julia Christensen on the blog for her upcoming project Waiting for a Break. With support from LAND studio and SPACES gallery, the Oberlin-based artist and writer is creating a city-wide art project exploring just how complicated ice can be—by trying to capture the moment when the ice on Lake Erie breaks. Any Cleveland native knows that during the long winters our relationship with the lake is basically put on hold; we tend to turn our backs to it. Christensen asks us to turn around and take a look.

Waiting for a Break will use the live feeds of cameras placed at strategic points along the lake to capture the ever-changing winter ice covering Lake Erie. Between the months of December 2017 and June 2018 a large bus shelter video kiosk on Public Square will display the cameras' feeds, and an exhibition at SPACES in January 2018 will have the feeds projected, as well as a reading room, designed by the artist, filled with information about the Great Lakes and her research related to Waiting for a Break.

Partnering with scientists at Stone Lab, a research lab run by Ohio Sea Grant and operated by OSU, and the Lake Erie Center, a freshwater aquatic research center stationed at the University of Toledo, Christensen and her team will begin the project in December before the water has frozen. As she explains, "Real-time shots of the icy horizon line will be fed from cameras installed on South Bass Island, Gibraltar Island, and on the Maumee Bay, all in northwest Ohio. For the first few months of the installation, images on the screens will primarily consist of bleak shots of silvery ice and sky, the grey days of the winter that Clevelanders know so well. As commuters wait for the bus each day,

FACING PAGE: View from Camera placed at Stone Lab on South Bass Island, facing Lake Erie and Rattlesnake Island. ABOVE: Concept Wall for "Waiting for a Break" in the Artist's Oberlin Studio. LEFT: Concept Shot of Public Square Installation.

or as they stroll past (or into) SPACES Gallery in Hingetown, they will encounter the same views of the lake. Although the shots will not move, variations in the frame will always be happening: birds will fly across the screen, fisherman may appear on the ice, clouds will move overhead, and of course, the ice will endlessly move and change. Commuters who frequent the bus stop will develop a relationship with the imagery, and will notice environmental shifts as time goes by."

In the spring the cameras will capture the big event—likely in late April or early May—when the ice begins to thaw and crack, creating an entirely different landscape of jagged edges and floes, pieces eventually melting down and shifting across the screen. Christensen refers to this as a "living piece" because the drama of this event will unfold in real time, alive and changing every day.

The irony of the project is that the ice on Lake Erie is becoming thinner and more erratic every year. Waiting for a Break forces us to be actively engaged in the lake's health—and provides a platform for dialog, research, and policy about the health of the Great Lakes. The current administration's proposed cuts to the Great Lakes Protection Act will likely take the health of the Great Lakes back some fifty years. This, along with the proliferation of invasive species like quagga and zebra mussels, and a huge toxic algae bloom threatening our drinking water make it a critical time to stop, turn around, and take a good look at our neighbor to the north—before it's too late.

You can learn more and see the live feeds at waitingforabreak.org.

COVENTRY PEACE CAMPUS BEEFS UP WITH PROPOSAL FOR MILLENNIAL HOUSING

by Carlo Wolff

One year ago, ARTFUL was charging ahead with a plan to create an artist hive in Cleveland Heights, akin to 78th Street Studios in Detroit Shoreway, or the Screw Factory in Lakewood. Founders had recognized that while Cleveland Heights has the highest concentration of artists in all disciplines in the region, it didn't have the kind of destination that a collective of working studios could become. And research showed such a thing could be a great asset to a city. They had a vision to become part of the Coventry Peace Campus–a cluster of nonprofit organizations housed in a former school near Coventry and Euclid Heights Boulevard. They were raising money and building out studios. The first artists moved in, and they hosted grand opening festivities in March, 2017. The future looked bright. Then in May, the Cleveland Heights-University Heights school board, which owns the building, announced plans to sell it to the City of Cleveland Heights, which would then sell it to a developer. At first, all the tenants–nine small nonprofits, including ARTFUL–were put on month-to-month leases. In June, they were told they would not have to vacate until June, 2018. It buys some time, but does not change the fact that ARTFUL had raised and invested $50,000 dollars in their vision for the city's cultural and economic landscape, which will be completely lost if a developer the city chooses has a vision that doesn't include them. Now in an act of self-preservation, the tenants of Coventry Peace Campus are vying for their own place at the redevelopment table. –editor

Modern single-family homes are the newest idea for the Coventry Peace Campus, a 6-acre site in Cleveland Heights that has become quite a bone of civic contention.

Campus tenants support a proposal to develop 22 low-rise, low-density homes on Washington Boulevard and Euclid Heights Boulevard, streets that border the Coventry Village. ARTFUL, an arts collective with ambitious plans, is a key tenant in the former Coventry School.

The aim is to make the campus a center of arts, civics and culture that will both boost and benefit from the commercial area to the north and abutting residential neighborhoods. Adding a contemporary residential component would make the site uniquely attractive, backers say. Details of the tentative housing project surfaced at an outreach meeting September 27 and came up again before Cleveland Heights City Council October 2.

Supporters hope to meet with members of the council, City Manager Tanisha Briley, city planners and zoning officials and the Cleveland Heights-University Heights School District for further discussions. "I know they're coordinating all the times of the stakeholders, and they're trying to have a meeting next week," council member Melissa Yasinow said October 4. No firm date has been set.

At that September 27 meeting at the former school, architect Paul Volpe—a member of the fledgling campus board—told an enthusiastic audience of more than 100 that his proposal for for-sale homes targeting millennials and empty nesters is an "idea" for transformation and expansion of the site.

The campus anchor is the old Coventry School, almost fully occupied by nine nonprofit tenants including ARTFUL, Ensemble Theatre, Lake Erie Ink, Family Connections, FutureHeights, and Reaching Heights. All their directors—all women—spoke, citing affection for the building and its collegial atmosphere.

The city and school board, citing fiscal anxiety, want to sell the facility, however. It hasn't been a public school since 2006 when, according to Peace Campus proponent and neighbor Frank Lewis, its closing was "divisive."

"It's a lot more fun to be involved in something that seems to have overwhelming community support," Lewis said of Volpe's proposal.

In May, school officials asked the city to take over marketing of the building and switched tenants to month-to-month leases from annual renewals. ARTFUL, with thirteen of sixteen studios rented, has been there a year; Ensemble has been there nearly seven.

The following month, city officials moderated their position, giving tenants until the end of June, 2018 while the city assembled requests for proposals from prospective developers. At a September 25 meeting, however, school board members Jim Posch and Eric Silverman

ARTFUL executive director Shannon Morris (left) and board president Brady Dindia (right)

noted that with the current tenant roster, the district is not breaking even financially, according to a Cleveland.com report. They also suggested the departure of Urban Oak School and Village Childcare will only exacerbate the district's deficit and subsidy.

To overcome that, the Coventry Peace Campus is set to be a developer itself.

"Our vision of the site as a true campus for arts, culture and education is exciting for Cleveland Heights and beyond, and [it] deals head-on with the needs of the city and the organizations located in the school, but more importantly, the needs of the residents," said Brady Dindia, president of the ARTFUL board and a co-leader of the Coventry Peace Campus effort.

Taking its cues from 78th Street Studios and the Screw Factory, West Side arts hives, ARTFUL aspires to be the East Side's first such arts business incubator.

Dindia said artistic communities create jobs and boast higher child welfare, lower crime rates and higher academic performance. The arts sector "is a larger portion of our national GDP than agriculture and transportation," she said, noting arts and culture constitute a $699 billion industry representing 4.3 percent of GDP.

Shannon Morris, executive director and co-founder of ARTFUL, noted the school board and the city have reached a memorandum of understanding in which the city would buy the building for $1, and then, upon selecting a developer, sell it to that developer. Morris said the Coventry Peace Campus opposes "an outside developer coming and tearing this down," adding no such developer has been identified.

According to Volpe and project attorney Lee Chilcote, a builder of these "pocket neighborhoods" is yet to be selected and the capital budget remains to be set. The three-story homes the Cleveland Heights architect envisions would feature "first-floor living" with a great room and laundry facilities and be 1,600 to 1,700 square feet. "We're not talking about mansions, we're talking about homes," Volpe said, noting the inner ring suburb's success at reclaiming vacant property with residential developments such as Bluestone and Cedarmount.

Volpe also suggested a radical remake of the old Coventry School itself, putting all of Ensemble on one floor with a separate entrance, creating a glass-walled entrance lobby, adding a gallery where "you could actually sell the art that ARTFUL's artists create," and expanding ARTFUL above the second floor, "the coolest space in the building," among other changes.

"The idea is to make the place even better than it is," he said, making the building more "extroverted and public." While city and school

Artful executive director Shannon Morris presents to the crowd in September.

officials have said the roof is problematic, Volpe said the building is in fine shape and was wonderfully built.

He said his plan is "a set of conceptions, of possibilities," an effort to "achieve balance" regarding a "very important property that's being pushed and pulled in a lot of different directions."

Volpe says the "old school" is 57,000 square feet. There's a park that is "kind of loose and undefined," and 61 parking spaces, "which is not enough." To replace the school building would cost more than $10 million and to tear it down would cost $400,000, he said, noting it's 95-percent occupied.

There would be some "minor garage parking," as well as separate lots, noted Chilcote. A 501(c)3 would own and develop the property and spin off portions for development as taxable subdivisions. "This is very preliminary," said the project's attorney. "We've done as much as we can in two months."

Michael Ungar, a member of the city council who attended the September outreach meeting, said he thought the plans "were fantastic, and they're not even fully evolved yet.

"I hope that the dialogue will continue," he said.

"We are all stakeholders, literally and figuratively," said Ungar, whose wife sits on the board of Family Connections. "The city is just a moniker for the residents of the city. It's theirs. We're just the trustees. It doesn't belong to me or other council members."

"We're the newest tenants here," Morris, the executive director of ARTFUL, told the September gathering. "We have big plans and we hope to stay in this building to make them come true."

Update: At the end of October, with the signing of a final artist tenant, ARTFUL's studios became fully occupied. "We find it inspiring that there were artists willing to sign on for the last few spaces considering the uncertain future of our organization being located in this building," Dindia said. ARTFUL board and staff has nearly completed an enameling and letterpress studio, as well as a room to host classes, workshops, and lectures open to the community. They've been working with businesses, including Blick Art Materials, The Tavern Company on Lee Road, and The Grog Shop on Coventry. Plans are underway to host a holiday event, Jingle Bell Shop. In the run-up to Election Day, supporters were lobbying candidates.

LEFT: Paul Volpe discusses a new vision that would allow a collection of nonprofit organizations, including ARTFUL, to remain in place at the old Coventry School, while adding millennial housing on the campus. ABOVE: An engaged crowd listened to the new proposal for the campus. All photos by Carlo Wolff.

Screen by Rose Ironworks

THE JAZZ AGE: AN INTERVIEW WITH CURATOR STEPHEN HARRISON

by Henry Adams, PhD

The exhibitions at the Cleveland Museum of Art have been uneven of late, but the one on view now, The Jazz Age*, is a dazzler. It's visually stunning; it's intellectually fascinating; it's full of wonderful surprises, in that it brings together objects that you don't usually see in an art museum, such as jewelry and costumes, in a highly creative fashion; it's one of those shows that truly make you see the world around you in a new way. If one were writing a textbook on how to make a great exhibition, this one would certainly make a wonderful case study.*

For anyone from Cleveland it's particularly exciting, since two of the most remarkable objects in the show were made in Cleveland: a decorative screen made by Paul Fehér and Martin Rose, that graces the cover of the catalogue, and the Jazz Bowl by Viktor Schreckengost, one of the masterworks of the epoch.

It's a show worth visiting more than once: the first few times just to wander and be entranced, return visits to make sense of the individual sections, and perhaps even a final visit to assimilate the whole ensemble and the deeper creative message. For local artists in the burgeoning "maker" and design scenes, it should be an inspiration.

How does an exhibition like this come into being? To find out I interviewed the museum's curator of decorative arts, Stephen Harrison, who in partnership with Sarah Coffin at the Cooper Hewitt in New York, conceived and executed the project.

Stephen is a graduate of the University of Virginia, where he was a Jefferson Scholar. He earned an MS in historic preservation from the University of Pennsylvania and an MA in early American material culture from the Winterthur Museum Program of the University of Delaware. He has had curatorial positions in New Orleans, Dallas and Atlanta.

HA: What brought you to Cleveland?

SH: I had worked with Charles Venable in Dallas, after working at the High Museum. He and I did an exhibition on 20th century china and glass. He and Katharine Reid hired me here. At the High Museum I reinstalled the collection of decorative arts when Renzo Piano was expanding the building. I came here to do the exact same thing.

How did the concept of this exhibition come about?

I had been thinking about this 1920s material for some time, but the project began in earnest four or five years ago, after I completed my first show in Cleveland, *Artistic Luxury*, on the work shown by Fabergé, Tiffany and Lalique at the *Exposition Universelle* in Paris in 1900. When the Carnegie Museum in Pittsburgh staged a show on World's Fairs, I wrote a chapter on the exposition of decorative arts in Paris in 1925. That really got me thinking about the period. At the symposium for that show I sat next to Sarah Coffin, curator of decorative arts and product design at the Cooper Hewitt, and she was thinking about the same time frame, but focusing more on immigrant designers—for example Viennese and French artists who came to the United States. "Why not put the two projects together?" we said.

Once you'd decided to work together, how did you get started?

We came together fairly soon after that and began to talk about broad areas of interest. We decided to give the show an American slant—to focus on American taste and on objects that were either made in America, or that Americans had seen or commissioned in Europe. Instead of starting with themes, we decided to pull the objects first and see where they led us. As we chose objects they began to speak to each other and we saw relationships we hadn't considered. For example, we were astonished by how much the art of this period reflected Viennese taste. We hadn't reckoned we would find that to such a degree. We also began to note how changes in lifestyle changed the design of objects. For example, hairstyles changed, so tiaras that once sat on top of the head became bandeaux that wrap around the forehead. What we were after was a sense of the milieu—to give our visitor the mood of the time, to transport them back to a different epoch: to contextualize.

The art of this period is often described as Art Deco.

We didn't want to use the term Art Deco because it didn't encompass everything. It was a misnomer. We went back to F. Scott Fitzgerald and used the phrase "The Jazz Age." We felt that jazz was the best metaphor for the period. Jazz pushed the boundaries of acceptable music at the time, just as any number of elements were pushing the boundaries of design.

There's definitely an African American undercurrent to the show. Jazz music became a metaphor for a whole new way of putting things together. That's what Viktor Schreckengost's Jazz Bowl is all about. And we were extremely lucky to get two important African American

The famous Jazz Bowl, designed by Viktor Schreckengost

paintings for the show: Archibald Motley's Blues, and Aaron Douglas's Go Down Death, which Mark Cole acquired for the Cleveland Museum. They're very different, but both masterworks.

The whole period is about contrasts.

We were interested in cultural collisions. For example, the skyscraper bookcases by Viennese designer Paul Frankl. Could an American have designed them? I don't think so. It took a foreign eye to see the power and majesty of American skyscrapers and to translate that into a piece of furniture. It's these collisions that are so exciting. Viennese, French, American, African American influences were all bouncing off each other.

But along with daring, modern design we included more traditional work—such as the colonial revival desk and bookcase. Doing this was a bit controversial from the scholarly point of view because usually museums don't want to consider anything outside the progress of modernism. Also, we include the two very traditional Gothic Revival stained-glass windows that Ralph Adams Cram gave to the Cleveland Museum of Art. We were trying not to make value judgments but to present a true picture of the period.

We've come to increasingly understand that great achievements are generally not simply the result of individual genius, but of some sort of dialogue. For example, there's a famous photograph of Kiki of Montparnasse next to an African mask. In the past it's always been credited entirely to Man Ray, but recent research has revealed that it was a probably a collaboration between Man Ray and his friend, the set designer George Sakier, who owned the mask and most likely helped stage the shot. As it happens, further on in the show we included work by George Sakier: some fluted vessels he designed for the American glass manufacturer Fostoria, in 1929.

With the Jazz Bowl and the Rose Iron Works screen, Cleveland plays a notable role in this exhibition. Can you comment on that?

Well the Jazz Bowl and Rose Iron Works Screen are standouts. But there are other things as well. I added a humorous ceramic piece by Russell Barnett Aitken that wasn't shown in New York, the Sheriff of Pecos. There's no better example of his technical prowess. Every one of those pieces might have popped off in the kiln, but somehow, he knew how to make them stick. Cleveland really had a moment in that era.

There's an amazing range of media in the exhibition. How did you create a sense of coherence?

Vistas anchor the show. For example, at the entrance you get to peek through a gilded Edgar Brandt fire screen to a gigantic gold leaf folding screen with a design of foxes by Albert Rateau. The gold creates a pull between the two objects and leads you on into the exhibition. A nice detail is that the way the fire screen is lit creates beautiful shadow patterns on the floor. The chandelier from the 1925 exposition in Paris is an important anchor but was a challenge to install. It literally weights about a ton and we had to install a special I-beam to hold it. For every room we have a large, dramatically lit object that you can see from a great distance and that pulls you in.

The two cars were very carefully chosen to serve as bookends to the exhibition. The first, the Rolls-Royce, is a backward-looking design, a horseless carriage which looks back to the elegant horse-drawn carriages of the Belle Époque. The second, the Cord, is a forward-looking design that emanates from its function. It's purpose-built for speed. One machine looks back and one looks forward.

Whenever you have three-dimensional objects, it's very difficult to get the lighting right. And one of the things that's remarkable about the exhibition is the way you combine very large objects with very small ones. It's quite a challenge to get that to work. There's lots of jewelry, for example.

Differences of scale were challenging. We wanted some works that would take your breath away because of their scale. But we didn't want them to overpower the others. The way to do that was to create clusters of objects that are more intimate. The jewelry, for example, is shown together, so that you can come close and look at it in an intimate way. But you're constantly reminded of the larger objects. For example, the chandelier from the 1925 World's Fair is reflected on the glass of the cases in which jewelry is displayed nearby. The chandelier serves as a marker of the 1925 World's Fair in Paris, and you're invited to look at the small objects with that in mind.

What was the installation team?

I worked closely on the installation with Jim Engelman and Andrew Gutierez, and we pulled in Jeffrey Strean when we weren't sure of something—when we wondered, "Will we get fired if we do this?" We had never done these glossy black risers before. Shortly before we met about the installation I saw a Fred Astaire movie with Eleanor Powell where they're dancing against a black surface. I thought perhaps we could paint the risers glossy black. Then Jeffrey Strean suggested that we could use black laminate. You're always afraid it's going to look kitschy, but it worked. We tried to use it where it would be most effective.

Lots of things happened serendipitously in the show. One night we

Stephen Harrison

were installing quite late. The mannequins came with bases, but we didn't want their square blocks to be visible so we made new poles which we imbedded in the platforms. The dress with the chinoiserie cape, however, had its own base, which didn't fit with the others, so we just put it in the other room next to the desk and bookcase and called it a night. The next morning, we looked at what we had done, and realized it fit perfectly. It went with other examples of chinoiserie in the room and it also created a link with the other costumes further on.

It's interesting that you included so many costumes in the exhibition.

Costumes are always challenging but it helped that we made the decision to include them early on, so whenever I saw a display of costumes I studied it very closely. For example, I visited an Art Deco show with costumes in Madrid.

I felt strongly, and Sarah agreed, that we should use our own local collections. Sarah borrowed from the Museum of the City of New York, and I borrowed from Kent State and the Western Reserve Historical Society. With many of these costumes we know the very person who wore them. They were worn locally. I thought that would give immediacy to the show.

We dealt with the costumes somewhat differently. Sarah, in New York, was very much looking at pattern and color and the connections between costume and wallpaper. I was interested in creating a cluster of mannequins to suggest the impact of these costumes within a lifestyle moment. The mannequin forms all came from Kent State and they have this wonderful crepe paper hair which the students made. They lent many more mannequins than costumes so that we could display all the costumes in a consistent way.

I also wanted to show that costume is as much a story of technology and innovation as the tubular steel furniture later in the show. To this day we don't know how Fortuny achieved his pleating effects. No one today can duplicate it. Some of the costume has the qualities of sculpture. For example, there's a light green Poiret dress—the second dress in—that has these tubular jabots on the front of the skirt. They function just like carving on a piece of furniture to give texture to the silhouette. To me it's just mind-blowing.

It's interesting that women played a very big role in this period, both as patrons and designers.

Yes, there's a lot of remarkable work by women in the show. Marie Zimmerman is a fascinating metalworker—very diverse. Elsa Tennhardt, who did that dressing mirror and hairbrush in the first gallery, was one of the most avant-garde designers in the show. Marion Dorn Kauffer did that carpet in the Bauhaus taste.

Were there surprising discoveries you made while assembling the exhibition?

You must have known the work of Maynard Dixon, but I'm afraid I didn't. I was blown away when I saw that folding screen he did in Denver, portraying the Grand Canyon in a Cubist style.

Were there disappointments in getting the loans you wanted?

There was one that got away. We desperately wanted the Gerald Murphy Watch from Dallas, but they wouldn't lend it, and Yale wouldn't lend theirs either. With Gerald Murphy, you're just not working with a lot of material.

Do you have favorite objects, whether obvious choices or not so obvious?

It changes every time I go in the show. In the first gallery there is a tea set—the Rhythm tea and coffee service by Percy Ball of 1929. To me it's fascinating. You can still make out the traditional form but it's been changed. He's elongated the forms like taffy and then squashed them into a brick, and recessed the decoration and added a little knob on the pot. He's transformed the traditional form into a new thing. It's the sort of transformation that designers can do now on a computer.

There are some very powerful paintings—the Joseph Stella is a glory to behold. But I love the Jean Dunand portrait of Hattie Carnegie. She was an immigrant girl, who started out as a messenger girl running pieces of clothing from shop to shop on the lower east side, later opened a small millinery shop, and ended up with a million-dollar business on Fifth Avenue. Her name was an invention. She made one up that sounded rich and fashionable. I love her smug face. She's daring you to take away her money and accomplishments.

I was fascinated by your discovery of the photograph of Josephine Baker that seems to have inspired the figure in the Rose Ironworks Screen. I found the connection completely convincing. Were there other discoveries you made in the course of organizing the exhibition?

There were many discoveries and surprises. The more we worked on the project, the more the objects spoke to us. For example, there's a console by Rose Ironworks that has a big blank space underneath that I thought was a bit boring. But when we lit it a dark shadow went down into that area and became part of the architecture of the piece. That was a complete revelation to us—Bob Rose included. Once you put it in a situation where it's brightly lit you realize what the designer intended.

What would you like people to take away from the show?

I'd like people to have a sense of the color and excitement of the period. We look at the 1920s in black and white all the time. In fact, it was an extremely colorful moment. It was a period of contrasts: traditional to modern, city versus rural, luxury and mass production. It didn't last very long. We wanted to give a sense of an intense fleeting moment.

WINTER 2017-18 EVENTS

Your easy, chronological guide to what Northeast Ohio galleries and museums have coming up in the next few months. More information about many of these shows can be found on preceding CAN member pages. Enjoy the shows!

by Anastasia Pantsios

CONTINUING EVENTS

THROUGH NOVEMBER 18

Art Books Cleveland presents Play: Books as Toys and Toys as Books

Melissa Jay Craig & Amy Richard

MORGAN ART OF PAPERMAKING CONSERVATORY

THROUGH NOVEMBER 25

Cuba Now

This show features the work of Cuban Creative Fusion artists Pilar Rubí and Sandra Ramos, who spent time working as artists-in-residence in Cleveland earlier this year, along with local artists Greg Martin (who collaborated with them), Herb Ascherman, Billy Delfs, David Jurca, and Steven Standley, who have visited Cuba recently.

CLEVELAND PRINT ROOM

THROUGH DECEMBER 2

Beyond Colors: Paintings by Seungbo Roh

FAWICK GALLERY AT BALDWIN WALLACE UNIVERSITY

THROUGH DECEMBER 9

Dark Pronoun: Paintings by Mark Keffer

Candyland: Paintings by Dana Oldfather

The Trees of Kinsman: Paintings by Tony Watkins

3.9644e+7 Cm3 of Volumetric Projections: Installation by Markus Vogl & Margarita Benitez

THE GALLERIES AT CSU

THROUGH DECEMBER 10

A Century of Asian Art

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 10

Jerry Birchfield, Scott Olson, Liz Roberts, Henry Roth

TRANSFORMER STATION

THROUGH DECEMBER 13

46th Annual Juried Art Exhibit

Opening Reception 6–8pm Friday, November 3, open to all

VALLEY ART CENTER

THROUGH DECEMBER 15

The Art of Exchange: Cuban Art in Cleveland

To add another dimension to the exchange of artists between Cleveland and Cuba that has been the focus of the Cleveland Foundation's Creative Fusion program for the past year, CIA has put together a show of work by more than a dozen contemporary Cuban artists, drawn from local private and public collections. Several of the featured artists have been Creative Fusion participants, spotlighting the cultural exchanges that are occurring.

CLEVELAND INSTITUTE OF ART REINBERGER GALLERY

THROUGH DECEMBER 17

A Century of Women in Prints, 1917-2017

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 29

50 Years of Fashion: Samples from the Ursuline Study Collection

One of the area's little-known resources is the 3,500-item 20th-century fashion collection at Ursuline College. Used primarily as a study tool for students in the college's acclaimed fashion program, giving them a hands-on opportunity to explore garment creation, this exhibit offers the wide community the chance to see some of these intriguing cultural artifacts.

FLORENCE O'DONNELL WASMER GALLERY AT URSULINE COLLEGE

THROUGH DECEMBER 30

16th Annual Holiday Store

HEIGHTS ARTS

THROUGH DECEMBER 31

Ursula Korneitchouk: "Affectionately Yours…"

HOWSON GALLERY, JUDSON

THROUGH DECEMBER 31

From Riches to Rags: American Photography in the Depression

Drawing on its own extensive collection, which was launched during the Depression, CMA has put together this look at an era that produced a deluge of iconic images of the hard times Americans had fallen on. The legendary photographers that emerged—Dorothea Lange, Walker Evans, Arthur Rothstein—were documentarians, giving an intimate glimpse into the Depression's impact. But it was also an era when photography was infiltrating advertising and when photographers such as Imogene Cunningham, Alfred Stieglitz and Ansel Adams produced timeless images of the natural world. Those three strands are all accounted for here.

CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 31

Find a Face

MARY S. AND DAVID C. CORBIN FOUNDATION GALLERY

AKRON ART MUSEUM

THROUGH JANUARY 5, 2018

Round and Around: The Art of Mindy Tousley

LISSAUER GALLERY

THROUGH JANUARY 13, 2018

Visual Emotions—The Way I Remember You

Born and raised in Havana and now a resident of northeast Ohio, Augusto Bordelois has his inaugural solo show as an Archived Artist. Drawing from his Outcasts and Other Rejects, Brides and Warriors, and Immigrant Stories series, the exhibit showcases his Magical Realism-based paintings, featuring people–often strong, dynamic women—in paintings crammed with visual symbols that create provocative narratives waiting to be decoded by the viewer.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH JANUARY 14, 2018

The Jazz Age: American Style in the 1920s

CLEVELAND MUSEUM OF ART

THROUGH JANUARY 17, 2018

Annual All-Judson Art Show

STREETER GALLERY, JUDSON

THROUGH JANUARY 21, 2018

Alchemy: Transformations in Gold

The old expression "All that glitters is not gold" is made visible in this group show of 16 international artists who incorporate gold or something that appropriates its look into their work, both two-dimensional and three-dimensional. They're making statements not only about gold's traditional connotation of luxury and wealth but also the human cost of their attainment, suggesting the subjugation, violence, destruction and poverty that often lie beneath the surface of the glitter.

KARL AND BERTL ARNSTEIN GALLERIES

AKRON ART MUSEUM

THROUGH FEBRUARY 18, 2018

Heavy Metal

JUDITH BEAR ISROFF GALLERY

AKRON ART MUSEUM

THROUGH JANUARY 28, 2018

Phil Collins

A Poet*hical Wager

MOCA CLEVELAND

THROUGH MARCH 11, 2018

Micro/Macro: Views of Earth by Marilyn Bridges and Jeannette Klute

FRED AND LAURA RUTH BIDWELL GALLERY

AKRON ART MUSEUM

THROUGH MAY 27, 2018

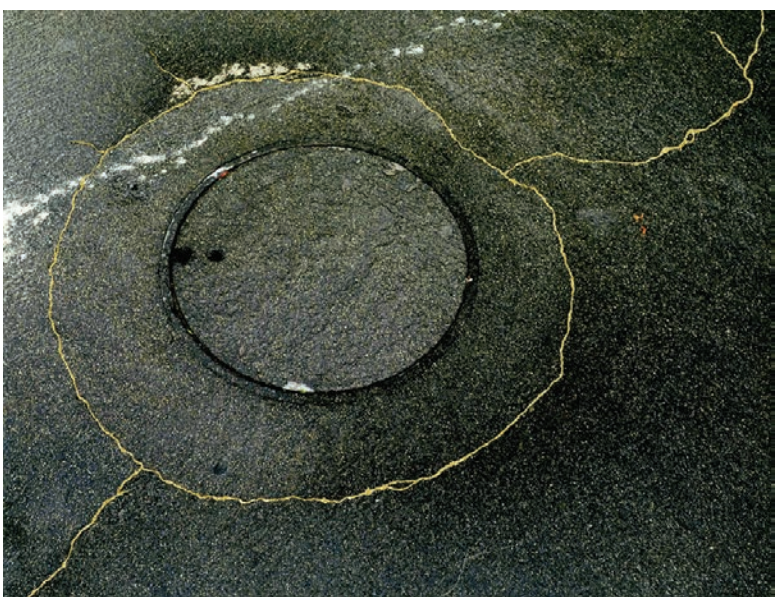
Maidenform to Modernism: The Bissett Collection

ALLEN MEMORIAL ART MUSEUM

THROUGH MAY 27, 2018

This Is Your Art: The Legacy of Ellen Johnson

ALLEN MEMORIAL ART MUSEUM



Rachel Sussman, Study for Sidewalk Kintsukuroi #11 (Toluca Lake, California), 2017, enamel and metallic dust on archival pigment print, 8 x 11. Courtesy of the artist. On view at Akron Art Museum in Alchemy: Transformations in Gold, through January 21, 2018

NOVEMBER

16 **Lisa Schonberg: Beyond the Landscape**
Through December 31
STILL POINT GALLERY

17 **CAN Winter Issue Launch Party**

17 **7000 Marks: Sara Black & Amber Ginsburg**
This pair of Chicago-based artists has turned a tanoak tree afflicted with Sudden Oak Death into 7,000 pencils. While the origin of the disease is unclear, quarantines have been introduced to prevent its spread, which the artists liken to the boundaries being created by the international rise in xenophobia and nationalism. It references and contrasts with conceptual artist Joseph Beuys' 1982 7,000 Oaks project with its idealistic aim of introducing nature into an urban environment. During the exhibit's run, the pencils will be used for curated activities, and the artists will collaborate with local artists, activists and scientists to explore our relationships with nature, adaptation and survival. Through January 12.
Opening Reception 6-9 pm
SPACES

17 **Third Friday**
5-9 pm
78TH STREET STUDIOS

17 **Judith Brandon: Solo Exhibition**
Opening Reception 5-9 pm
Through January 12
KENNETH PAUL LESKO GALLERY

17 **Eileen Dorsey: Deduction**
Closing reception 5-9 pm
EILEEN DORSEY STUDIO

17 **Cult Classics: A Movie Poster Exhibition**
Closing night 5-9 pm
E11EVEN2 GALLERY @ 78TH STREET STUDIOS

17 **Chris Benavides**
Opening reception 5-9 pm
GALLERY+ @ 78TH STREET STUDIOS

17 **Dave King & Dante Rodriguez: New Paintings and Prints**
Opening reception 5-9 pm
Through December 29
HEDGE GALLERY

18 **Art Bites: Collecting Art Talks: Cuba: the Land, the People, the Arts – Sixty years after Castro's Revolution**
1-3 pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

18 **BAYarts Holiday: Love it Local**
Handmade, unique, local
Open 7 days thru Christmas, late Thursday
BAYARTS

18 **Silver Scuro Studio Opening Duo Decibel System**
7 pm
SILVER SCURO STUDIO AND GALLERY

21 **Heritage: Wadsworth and Jae Jarrell**
Through February 25
CLEVELAND MUSEUM OF ART

23 **Elijah Pierce: An American Narrative**
Through March 4
CANTON ART MUSEUM

24 **Black Friday Open House**
11 am-4 pm
EILEEN DORSEY STUDIO

27 **11th Annual Holiday Artists' Market**
10 am-3pm November 27-28
THE GALLERY AT LAKELAND

With coordination from LAND Studio, Nigerian-born, Brooklyn-based artist Olalekan "LEk" Jeyifous installed his work, Protest on Cleveland's Public Square.

1 **Walk All Over Waterloo**
5-10 pm
WATERLOO

1 **Slavic Village HoliDazzle**
Slavic Village was hard-hit by the foreclosure crisis, but it's taking steps to come back, with Fleet Avenue refreshed by a new streetscape and a steady trickle of new businesses and galleries. The Magalen art space on Fleet is headquarters for the 2nd annual HoliDazzle, which includes ceremonial tree and street lighting, a market, kids' activities, live music and a potluck. It's free.
5-10 pm
THE MAGALEN, FLEET AVENUE

1 **Off The Wall Members Showcase**
Opening reception 5-9 pm
Through December 16
CLEVELAND PRINT ROOM

1 **Dark Frontier: New Collaborative Collection by Krista Tomorowitz**
Opening Party 6-9 pm
PRAXIS FIBER WORKSHOP

1 **Winter Holiday Sale**
December 1 & 2
VALLEY ART CENTER

1 **Off-the-Wall Holiday Exhibition**
Noon-6 pm December 1 & 2
ZYGOTE PRESS

1 **Holiday Bazaar**
6-9 pm December 1
10 am-4 pm December 2
MORGAN ART OF PAPERMAKING CONSERVATORY

1 **Artists of Rubber City Members' Show**
Opening reception 5-8 pm
Through January 6
BOX GALLERY

2 **ArtCraft Studio Show**
December 2 & 3
ARTCRAFT BUILDING

2 **Public Lecture: Schlenker Collection of Chinese Painting**
By two men involved with the acquisition in the 1990s: Charles Mason, curator of the Hope College art museum in Holland, Michigan; and artist and art historian Arnold Chang.
5:30 pm
ALLEN MEMORIAL ART MUSEUM

7 **Artist Talk: Corrie Slawson**
Connect with artists featured in Heavy Metal at these artist-led gallery talks. Discover how each artist works and what inspires them. Meet in the gallery for these free dialogues.
6:30 pm
AKRON ART MUSEUM

7 **Holiday Trunk Show**
Local art, cash bar, raffles
6-9 pm
BAYARTS

7 **"A Dickens of a Holiday Party"**
Murder mystery, great food, cash bar
Advance limited tickets @ bayarts.net
7-10 pm
BAYARTS

8 **Walkabout Tremont**
5-10 pm
TREMONT

9 **Cleveland Holiday Bazaar**
December 9-10
78TH STREET STUDIOS

15 **Third Friday**
5-9 pm
78TH STREET STUDIOS

15 **Holiday Show**
Featuring work by seven of the gallery's stable of artists
5-9 pm
E11EVEN2 GALLERY @ 78TH STREET STUDIOS

15 **Holiday Market**
Visit the studios of the many artists in a variety of media who work at the Lake Erie Building aka the Screw Factory. Additional artists will be set up in the building's commons areas. Free parking, free admission.
6-10 pm December 15
10 am-6 pm December 16
SCREW FACTORY

15 **Halim Ina**
Cleveland dentist-turned-photographer Halim Ina has traveled the world, particularly to India, where he returns regularly, as well as Africa and the Americas, training his camera on the people of those regions. His intimate portraits, mostly in black & white, aim to evoke empathy, raise awareness and create connections. His work isn't hit-and-run. He returns to the countries to shoot his subjects over time and share the photos he's taken previously. And he uses the proceeds from selling his photos to fund projects in the countries he visits, such as building schools for girls.
Opening reception 5-9 pm
Through January 19
GALLERY+ @ 78TH STREET STUDIOS

JANUARY

4 **Artist Talk: Kathy Buszkiewicz, Cleveland Institute of Art professor of Jewelry and Metals**

Connect with artists featured in Heavy Metal at these artist-led gallery talks. Discover how each

artist works and what inspires them. Meet in the gallery for these free dialogues.

6:30 pm

AKRON ART MUSEUM

5 **Walk All Over Waterloo**

5-10 pm

WATERLOO

5 **Sanctus**

This show, taking place at a community arts space in Slavic Village, features work by artists living and/or working in northeast Ohio, reflecting on "sanctus," the Catholic tradition of prayer and spirituality.

ELEVATE GALLERY

11 **The Shrine of Realization and other Extraordinary Objects and Visionary Images by Mark Soppeland**

Through February 10

HARRIS STANTON GALLERY AKRON

11 **Ed Emberly: Better You Than Me**

Through July 15

AKRON ART MUSEUM

12 **Walkabout Tremont**

5-10 pm

TREMONT

12 **Natural Order and Chaos: Deborah Pinter**

Opening reception 7-9 pm

SULLIVAN FAMILY GALLERY

BAYARTS

12 **Generations: Mike & Keegan Adams**

Opening reception 7-9 pm

Through February 17

EDUCATION GALLERY

BAYARTS

13 **Hinging and Matting Workshop**

10 am-noon, $30

MORGAN ART OF PAPERMAKING CONSERVATORY

14 **Graphic Discontent: German Expressionism on Paper**

Through May 27

CLEVELAND MUSEUM OF ART

18 **Open Yards**

Inaugural Grand Opening 6-9 pm

Through March 17

WORTHINGTON YARDS PROJECT SPACE

18 **Artist Talk: Sherry Simms, University of Akron associate professor and Metalsmithing area coordinator**

Connect with artists featured in Heavy Metal at these artist-led gallery talks. Discover how each artist works and what inspires them. Meet in the gallery for these free dialogues.

6:30 pm

AKRON ART MUSEUM

19 **Third Friday**

5-9 pm

78TH STREET STUDIOS

19 **Reflections of Cleveland by Christina Sadowski**

Opening 5-9 pm

Through February 16

E11EVEN2 GALLERY @ 78TH STREET

19 **Rebecca Cross Solo Exhibition, with featured designs by Kevin Busta**

Opening reception 5-9 pm

Through February 23

HEDGE GALLERY

19 **Gary Dumm**

Opening reception 5-9 pm

Through February 16

GALLERY+ @ 78TH STREET STUDIOS

19 **Beer, Brats & Bingo Fundraiser**

7-10 pm

Bingo, Platform beer, local brats

Advance limited tickets @bayarts.net

BAYARTS

19 **Anthropocene**

Opening reception 5-9 pm

Through February 23

CLEVELAND PRINT ROOM

19 **Precipice (George Kozmon); Codes and Identity (Guy Vincent); Digital Passage (Collaboration); Symbols, Glaciers, and Ghosts**

Through February 24

THE GALLERIES AT CSU

19 **Materialized: Seven Artists Working in Metal**

This show features the work of local artists Matthew Hollern, Jacquie Wynn Kennedy, Seth Nagelberg, and Stephen Yusko, along with curator Pamela Argentieri, David Deming, and Mark Hartung, showcasing both traditional and new ways of using metal to invent form and make a statement with the medium. The show will give visitors the chance to see how the objects evolve into their finished form with sketches, models, patterns and prototypes. "The work of these artists reminds us of several themes, industrial vernacular, the study of form and function, innovative use of technology, and visual metaphor," says Argentieri.

Opening reception 6-9 pm

Gallery Talk 7 pm February 15

Through March 4

HEIGHTS ARTS

19 **Rachel Yurkovich: Black Grass; Zac Weinberg: The Lampshade Variations**

Opening 5:30-8:00 pm

Artist Talks: Zac Weinberg at 6:15 pm and Rachel Yurkovich at 7:00 pm

THE SCULPTURE CENTER

19 **Ron Abrams Exhibition**

Opening reception 6-8 pm

Through February 24

ZYGOTE PRESS

26 **Core Functions: the work of new Archived artists, Bette Drake (functional ceramic work) & Marvin Jones (1940 – 2005) (prints, paintings, sculptural ceramic)**

Through March 3

ARTISTS ARCHIVES OF THE WESTERN RESERVE

26 **Community Culture Night: Robin Van Lear**
7-8:30 pm
ART HOUSE

26 **Identity: People**
Opening Reception 6–8 pm
Through March 7
VALLEY ART CENTER

27 **Roycroft Suede Binding Workshop**
10 am-4 pm, $90
MORGAN ART OF PAPERMAKING CONSERVATORY

27 **Pressure Printing: A Flexible, Experimental Approach to Letterpress Printing Workshop**
10 am-4 pm, $150
MORGAN ART OF PAPERMAKING CONSERVATORY

28 **Magic Box Workshop**
10 am-4 pm, $115
MORGAN ART OF PAPERMAKING CONSERVATORY

Painting by John Carlson, whose collaboration with filmmaker Robert Banks is on view at HEDGE Gallery, opening March 16

FEBRUARY

1 **Artist Talk: Sarah Paul, Cleveland Institute of Art associate professor and chair of Sculpture and Expanded Media**

Connect with artists featured in Heavy Metal at these artist-led gallery talks. Discover how each artist works and what inspires them. Meet in the gallery for these free dialogues.

6:30 pm

AKRON ART MUSEUM

2 **Walk All Over Waterloo**

5-9 pm

WATERLOO

2 **Spotlight: Sharon Grossman**

Opening reception 6-9 pm

Through March 18

HEIGHTS ARTS

3 **SOUPer Bowl Fun-raiser**

11:30 am -1:30 pm

Ceramic bowls with ticket while they last, Local chefs, cash bar. Tickets bayarts.net

BAYARTS

3 **Annual Fundraiser**

#hotchocolate@home

VALLEY ART CENTER

6 **Lines of Inquiry: Learning from Rembrandt's Etchings**

Through May 13

ALLEN MEMORIAL ART MUSEUM

6 **A Century of Asian Art at Oberlin**

This show gives viewers an opportunity to see some of the museum's holdings from its Japanese print collection, including ukiyo-e woodblock prints and works from the 20th-century shin-hanga (new prints) and sōsaku-hanga (creative prints) movements, as well as more recent contemporary works. The exhibition will shine a spotlight on the donors who have helped build the collection.

Through May 27

ALLEN MEMORIAL ART MUSEUM

8 **New Directions: Avin HannahSmith, Shelby Solomon, and Kate Snow**

Through March 10

HARRIS STANTON GALLERY CLEVELAND

9 **Walkabout Tremont**

5-10 pm

TREMONT

9 **BAYarts Faculty Exhibition**

Opening reception 7-9 pm

Through March 3

EDUCATION GALLERY

BAYARTS

9 **Jenniffer Omaitz: Constructions**

Kent-based artist Omaitz shows the direction of her recent work with this exhibition of paintings, assemblages and a site-specific installation, tied together by her explorations of architecture, geometry and painterly abstraction in 2D and 3D. This is her first major work designed for this specific space.

Opening reception 7-9 pm

Through April 6

BAYARTS

10 **Art Bites: Collecting Art Talks**

"Improves with Age: Collecting Fine Wine," with wine appraiser Cris Drugan and wine tasting courtesy of Vintage Wine Distributor

1-3 pm

ARTISTS ARCHIVES OF THE WESTERN RESERVE

10 **Color, Texture, Pattern Workshop**

10 am-4 pm February 10-11

$150

MORGAN ART OF PAPERMAKING CONSERVATORY

15 **Ekphrastacy: Artists Talk + Poets Respond**

In this regular series, local poets respond to the works of art on display while the artists talk about the works. The current show is Materialized: Seven Artists Working in Metal.

7 pm

HEIGHTS ARTS

16 **Third Friday**

5-9 pm

78TH STREET STUDIOS

16 **Textures, Patterns & Repetitions group show**

Opening reception 5-9 pm

E11EVEN2 GALLERY @ 78TH STREET STUDIOS

16 **Jun Kaneko: Blurred Lines**

Opening party 6 pm

Celebrate the opening of Jun Kaneko: Blurred Lines at the Akron Art Museum at a mid-winter party that features the first look at Kaneko's astonishing art, plus food, drinks, music and more. Admission is free.

Through May 27

AKRON ART MUSEUM

23 **Art by the Falls Entry Deadline**

VALLEY ART CENTER

24 **Collecting First People's Art, with Paul Biber, former First Peoples in the Powerhouse Gallery owner**

1-3 pm

ARTISTS ARCHIVES OF THE WESTERN RESERVE

24 **The Come and Go Book Workshop**

10 am-4 pm

$90

MORGAN ART OF PAPERMAKING CONSERVATORY

25 **Eyewitness Views: Making History in Eighteenth Century Europe**

Through May 20

CLEVELAND MUSEUM OF ART

[FOR OPENING RECEPTIONS, HOURS, AND OTHER DETAILS, SEE EACH ORGANIZATION'S PAGE]

2 **Walk All Over Waterloo**
5-10 pm
WATERLOO

2 **Spitball**
Opening reception 5-9 pm
Through April 14
CLEVELAND PRINT ROOM

3 **Traditional and Non-Traditional Techniques in Japanese Papermaking Workshop**
10 am-4 pm, March 3-4, $180
MORGAN ART OF PAPERMAKING CONSERVATORY

9 **Cleveland's Symbol: 52 Stories of the Terminal Tower, curated by William Barrow; and Global Matrix IV (international printmakers)**
Through April 21
THE GALLERIES AT CSU

9 **Jonas Sebura: Confounded into Unitary Chaos; Anthony Warnick: Language Games**
Opening reception 5:30-8 pm
Artist Talks: Anthony Warnick at 6:15 pm and Jonas Sebura at 7 pm
THE SCULPTURE CENTER

9 **Print Process, curated by Rebekah Wilhelm**
Opening Reception 6-8 pm
Through April 7
ZYGOTE PRESS

10 **Papermaking with Milkweed Workshop**
10 am-4 pm, March 10-11, $250
MORGAN ART OF PAPERMAKING CONSERVATORY

10 **3D Encaustic on Paper Workshop**
10 am-4 pm March 10-11, $150
MORGAN ART OF PAPERMAKING CONSERVATORY

10 **Third Annual ABC Chili Cook-Off**
1-3 pm
ART HOUSE

15 **Annual Members Exhibition**
Opening Reception 5:30-8 pm. Closing party May 4 during annual members meeting. Open call: all AAWR members are welcome to submit one piece 24ōx 24ōor smaller.
Through May 12
ARTISTS ARCHIVES OF THE WESTERN RESERVE

16 **Third Friday**
5-9 pm
78TH STREET STUDIOS

16 **Don't Be Still: Robert Banks and John Carlson**
Opening Reception 5-9 pm
Through April 27
HEDGE GALLERY

24 **Art Bites: Collecting Art Talks**
"Fledgling Collector," Susan Covey & Kathy Cameron discuss collecting art for beginners with limited funds
1 – 3 pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

Image courtesy of the Cleveland Print Room

Works of Deborah Pinter are on view in Natural Order and Chaos, January 12 - February 3, 2018 at BAYarts.

Image courtesy of the Galleries at CSU

MEMBERS OF THE COLLECTIVE ARTS NETWORK

Galleries and Organizations

1point618 Gallery
6421 Detroit Avenue
Cleveland, Ohio 44102
1point618gallery.com
216.281.1618

216 gallery
401 Euclid Avenue, Suite 144
Cleveland, Ohio 44114
216gallery.com
773.590.6589

10 pm Studios
530 Euclid Avenue, #42
Cleveland, Ohio 44115
440.951.7757

Akron Art Museum
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Aliberti Art Tile
3619 Walton Avenue
Cleveland, Ohio 44113
AlibertiArtTile.com
216.322.1097

Allen Memorial Art Museum
Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Art Books Cleveland
c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.361.9255

Art Forum Framing Studio
17798 Detroit Avenue
Lakewood, Ohio 44107
artforumframing.com
216.221.6500

Art Gallery at Beachwood Community Center
25325 Fairmount Blvd
Beachwood, Ohio 44122

The Art Gallery Willoughby
4134 Erie Street
Willoughby, Ohio 44077
440.946.8001

Art House
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

ArtiCle/Art In Cleveland
15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954

Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the Rubber City
The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo
1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

ArtSpace-Cleveland
Tower Press
1900 Superior #114
Cleveland, Ohio 44114

Art Therapy Studio
12200 Fairhill Road
Cleveland, Ohio 44120
arttherapystudio.org
216.791.9303

BAYarts
28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Beck Center for the Arts
17801 Detroit Avenue
Lakewood, Ohio 44107
216.521.2540
beckcenter.org

Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

BRICK Ceramic + Design Studio
420 East 161st Street
Cleveland, OH 44110
brickceramics.com
216.744.4689

Campus District
2254 Euclid Ave
Cleveland, Ohio 44115
216.650.6945

Canopy
3910 Lorain Avenue
Cleveland, Ohio 44113
canopycollective.com
216.309.1090

Canton Museum of Art
1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666

Center for Arts Inspired Learning
13110 Shaker Square, C203
Cleveland, Ohio 44120
arts-inspiredlearning.org
216.561.5005

Cleveland Arts Prize
PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Collection Gallery
2529 Detroit Ave
Cleveland, Ohio 44113
thecleveland.collecton.tumblr.com
216.401.3014

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Print Room
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

The Cleveland State University Art Gallery
1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

Climb Cleveland Gallery
2190 Professor Avenue
Cleveland, Ohio 44113
climb-cleveland.com

Community Partnership for Arts and Culture
1900 Superior Avenue, Suite 130
Cleveland, Ohio 44114
216.575.0331
cpacbiz.org

Corcoran Fine Art, Ltd.
12610 Larchmere Blvd.
Cleveland, Ohio 44120
corcoranfinearts.com
216.767.0770

Creative Space Art & More
33760 Lear Industrial Parkway
Avon, Ohio 44011
creativespaceartandmore.com
440.823.7406

Donna Marchetti Design
donnamarchettidesign.com

E11even2
1305 West 80th Street, Suite 112
Cleveland, Ohio 44102
E11even2.com
440.724.9261

Eileen Dorsey Studio
1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com

Elevate Gallery
3675 East 65th Street
Cleveland, Ohio 44105
facebook.com/elevategallery
elevategallery@gmail.com

EMERGE
EmergeCleveland.com

Fairmount Center for the Arts
8400 Fairmount Road
Novelty, Ohio 44072
fairmountcenter.org
440.338.3171

Fawick Gallery
Baldwin Wallace University
95 East Bagley Road
Berea, Ohio 44017
BW.edu

Firelands Association for the Visual Arts
39 South Main Street
Oberlin, Ohio 44074
fava.org
440.774.7158

The Florence O'Donnell Wasmer Gallery
Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts
8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

Fra Angelica Gallery + Studio
530 Euclid Avenue, Suite 36
Cleveland, Ohio 44115
fraangelicastudio.com
216.574.4810

Gallery +
1305 West 80th Street
Suite 109
Cleveland, Ohio 44102
gallery-plus.com
440.503.3450

Gray Haus Studios
Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

Harris•Stanton Gallery
2301 West Market Street
Akron, Ohio 44313
harrisstantongallery.com
330.867.7600

Hartshorn Studios
2342 Professor Avenue
Tremont Arts District,
Ohio 44113
hartshornstudios.com
216.403.2734

HEDGE Gallery
1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

Heights Arts Gallery
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

Howson/Streeter Galleries at Judson Park
1801 Chestnut Hills Drive
Cleveland, Ohio 44106
judsonsmartliving.org
216.791.2885

ICA Art Conservation
2915 Detroit Avenue
Cleveland, Ohio 44113
216.658.8700
ica-artconservation.org

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kent State University School of Art Collectons and Galleries Center for the Visual Arts
325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

Lakeland Community College
7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

LAND studio
1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Loftworks Gallery
1667 East 40th Street #1A
Cleveland, Ohio 44114
loftworksgallery.com
440.991.7097

Loren Naji Studio Gallery
2138 West 25th Street
Cleveland, Ohio 44113
lorennaji.com
216.621.6644

M. Gentile Studios
1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

Mansfield Art Center
700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

Maria Neil Art Project
15813 Waterloo Road
Cleveland, Ohio 44110
Marianeilartproject.com
216.481.7722

Mark Peroni Gallery
2026 Murray Hill Road, #106
Cleveland, Ohio 44106
marklperoni@att.net
216.374.7935

Massillon Museum
121 Lincoln Way E.
Massillon, Ohio 44646
Massillonmuseum.org
330.833.4061

Metal Yellow Art Gallery
14423 Detroit Road
Lakewood, Ohio 44107
216.374.3787

MOCA Cleveland
11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

The Morgan Art of Papermaking Conservatory & Educational Foundation
1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Myers School of Art
University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

Nicholson B. White Gallery
St. Paul's Episcopal Church
2747 Fairmount Boulevard
Cleveland Heights, Ohio 44106
216.932.5815

The Northern Ohio Illustrators Society
23700 Fairmount Boulevard
Shaker Heights, Ohio 44122
nois.com

Pennello Gallery
12407 Mayfield Road
Cleveland, Ohio 44106
pennellogallery.com
216.707.9390

The Pop Shop
17016 Madison Avenue
Lakewood, Ohio 44107
popshopgallery.com
216.227.8440

Praxis Fiber Workshop
15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland
11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

Rooms to Let: CLE
5620 Broadway Avenue
Cleveland, Ohio 44127
slavicvillage.org

The Salon
2291 Demington Road
Cleveland Heights, Ohio 44118
330.289.1837

Sandy Buffie
530 Euclid Avenue
5th Street Arcades
Cleveland, Ohio 44115
sandybuffie.com

Screw Factory Artists
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 (studio rentals)

The Sculpture Center
1834 East 123 Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

Shaheen Gallery
740 W Superior Avenue
Cleveland, Ohio 44113
shaheengallery.com
216.830.8888

Shaker Community Gallery
3445 Warrensville Center Road
Shaker Heights, Ohio 44122
216.926.8842

Shaker Historical Society Lissauer Gallery
16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

Short Line Glass, LLC
1305 West 80th Street Suite 019
Cleveland, Ohio 44102
shortlineglass.com
440.522.3558

Society for Photographic Education
2530 Superior Avenue, Suite 403
Cleveland, Ohio 44114
spenational.org

SPACES
2900 Detroit Avenue
Cleveland, Ohio 44113
spacesgallery.org
216.621.2314

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stellasartgallery.com
216.401.6965

Still Point Gallery
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Cleveland, Ohio 44106
stillpoint-gallery.com
216.721.4992

Survival Kit
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Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

Textile Art Alliance
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Cleveland, Ohio 44106
taacleveland.org

Transformer Station
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Cleveland, Ohio 44113
transformerstation.org

Tregoning and Co.
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Cleveland, Ohio 44102
tregoningandco.com
216.281.8626

Tri-C Gallery
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Highland Hills, Ohio
tri-c.edu
440.987.2473

Tricia Kaman Studio/Gallery
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Cleveland, Ohio 44106
triciakaman.com
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valleyartcenter.org
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walkabouttremont.com

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artscollinwood.org
216.692.9500

William Busta Gazzette
williambustagallery.com

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Cleveland, Ohio 44120
wolfsgallery.com
216.721.6945

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zygotepress.com
216.621.2900

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ascherman.com

Beads & Pieces LLC

Leigh Bennet Studio

Keith Berr

John W Carlson Studios
carlsonstudio.net

Kimberly Chapman

JoAnn Dickey
joanndickey.com

Michael Gill
gyroscopethattakesyouplaces.wordpress.com

Laurel Hecht
lahecht.com

Lee Heinen
leeheinen.com

Bob Herbst
bobherbst.com

Diane Hoeptner
dianehoeptner.com

Leslie Edwards Humez
clevelandartsculpture.weebly.com

David Joseph
davidjoseph.com

Terry Klausman

Suzan Kraus
suzart.blogspot.com

Debra Lawrence
deblawrencecontemporary.com

MP Marion

Liz Maugans
lizmaugans.com

Heather McClellan

Marcello Mellino

John R. Nativio

Kelly Parks

Bob Perkoski

Brenda Pokorny

Arabella Proffer
arabellaproffer.com

Eric Rippert
ericrippert.com

Steven J. Simmons
stevenjsimmons.com

Kathy Skerritt

Steven Standley Galleries

Judy Takács
judytakacspaintspeople.com

Dawn Tekler
dawntekler.com

John Tellaisha

Peter Tompkins
ptpllc.net

Douglas Max Utter
douglasutter.com

Emily Vigil

Guerin Wolf
guerinwolf.com

Dr. Marie A. Simon and John Michael Zayac
theznotes.com

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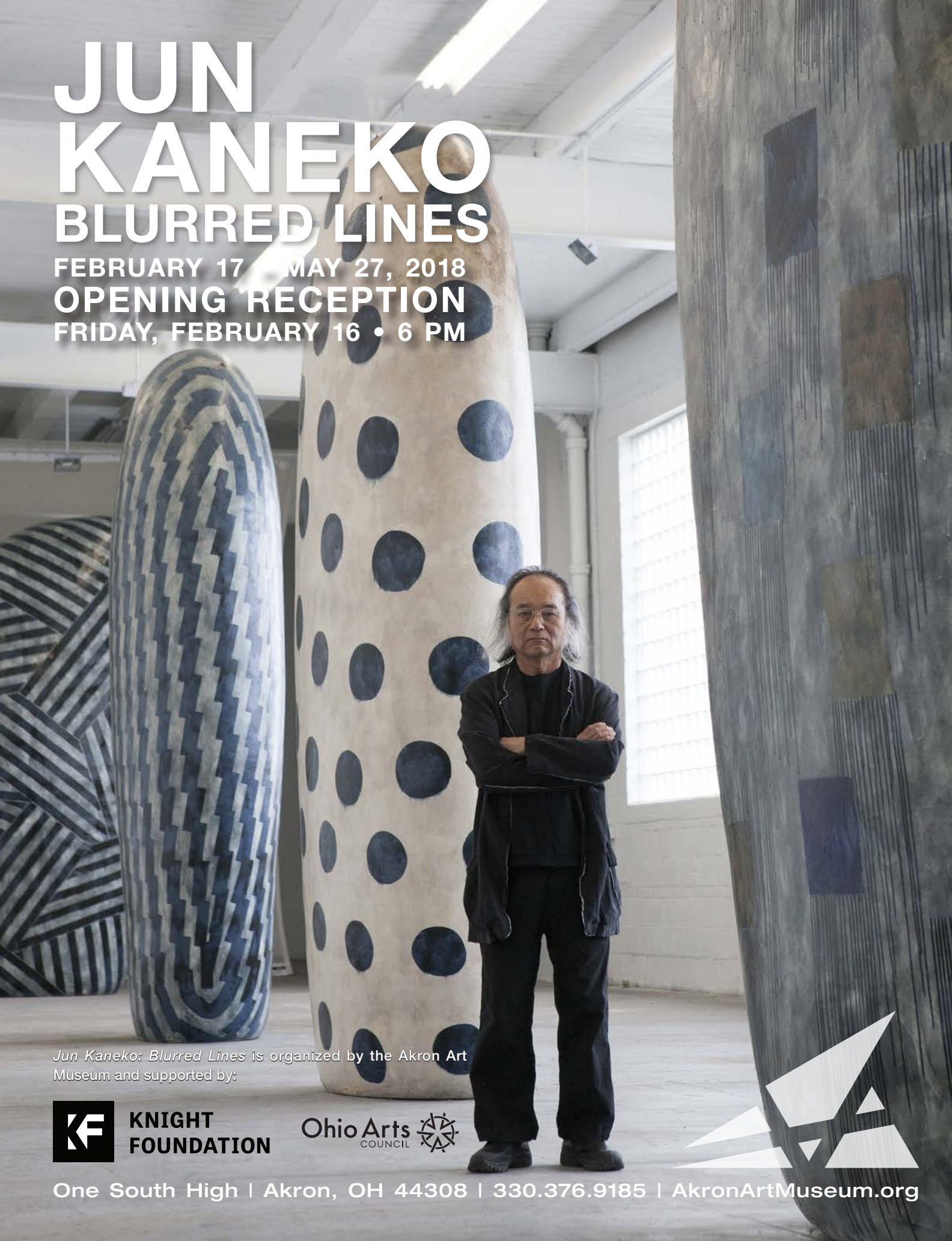

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Blues (detail), 1929. Archibald J. Motley Jr. (American, 1891–1981). Oil on canvas; 91.4 x 106.7 cm. Collection of Mara Motley, MD, and Valerie Gerrard Browne.
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